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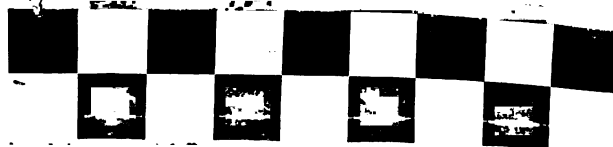


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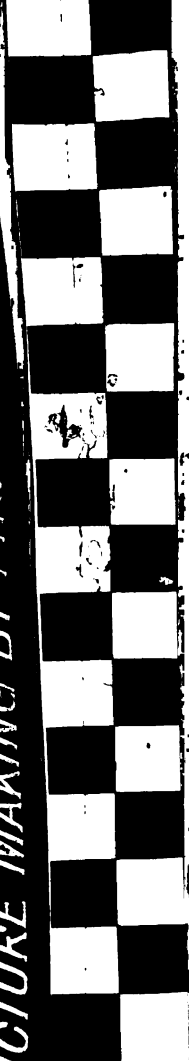
PICTURE MAKING BY PHOTOGRAPHY

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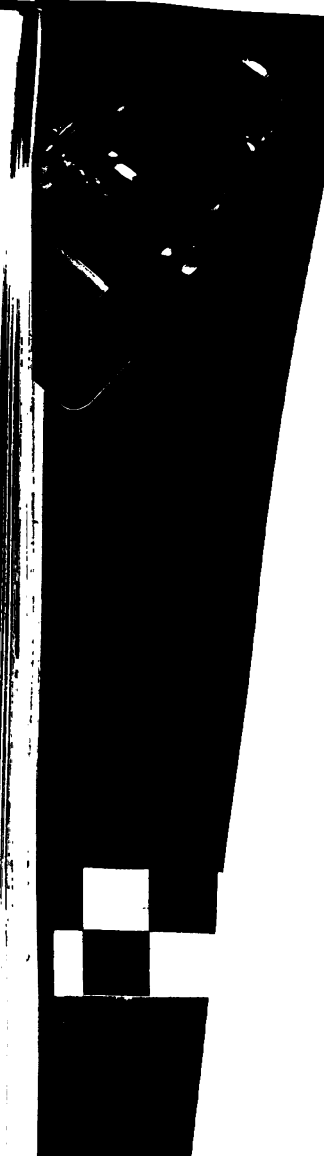
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PICTURE-MAKING

BY

PHOTOGRAPHY.

BY

H. P. ROBINSON,

AUTHOR OF

"PICTORIAL EFFECT IN PHOTOGRAPHY," "THE STUDIO, AND WHAT TO DO IN IT,"

"LETTERS ON LANDSCAPE PHOTOGRAPHY," ETC. ETC.

FIFTH EDITION.

LONDON:

HAZELL, WATSON, & VINEY, LD.,
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1897.

A MERRY TALE.



PREFACE.

IT has been said of Gibbon, the historian, that he did not always sufficiently distinguish between his own personality and that of the Roman Empire. I am afraid that the following chapters may be open to a similar objection. I fear that a great deal more will be found concerning my own personality and productions than a modest writer would willingly admit; but this cannot easily be avoided. The nature of the information to be conveyed, and the lessons to be inculcated, demand that I should teach the results of my own experience, and suggest that the pictures which have been the outcome of that experience would be the most suitable illustrations. It will be evident that pictures which have been actually produced by photography will better show the peculiarities and limitations of the art than any other method of illustration.

That photography should be not only the recorder of bald, prosaic fact, but also the means by which something akin to imagination or fancy—real live art—may be worthily embodied, has been the one aspiration of my life. To this end, my aim has been, in the following chapters,



FACE.

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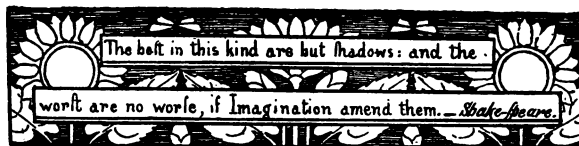
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PICTURE-MAKING BY PHOTOGRAPHY.

CHAPTER I.

GELATINE PLATES AND THEIR USES.

THAT this little book on "Picture-Making" is not a treatise on chemistry, ought to go without saying; yet it is so much the custom, in books intended to teach the art, to make photographic pictures a matter of scales and weights, molecules and atoms, achromatism and astigmatism, that it seems necessary to state that art begins where chemistry and optics leave off, and that there will not be one word of technicality, except where it is necessary for the elucidation of pictorial effect, in this book. Cameras and processes are but the material or mechanical appliances of the art, its pencils and pigments, its paper, panels, or canvas; as such they will be referred to; but to go into the matter of manufacture of materials would be quite foreign to my purpose.

Why should it be necessary in these days of dry plates for the photographer to prepare his own materials? It makes him no more an artist than it would add to the reputation of a Royal Academician if he ground his own paints. It is probable, indeed, that the work of both painter and photographer would suffer if they made their own colours, brushes,



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whether you make your own plates or buy them, I shall assume that you know how to make them into good technical negatives. That is all I ask of you at present. It is my purpose to help you to make good pictures as near to works of art as our processes will allow.

It has been the fashion with writers on photography to apply the term, "A new power," to nearly every invention or suggestion made in connection with the art. This honourable title has sometimes been deserved, oftener not; but it cannot be denied that, taking one advantage only, the rapidity of exposure allowed by the gelatine plate confers a distinct and very real power on photographers which they did not enjoy previous to its introduction. The discovery enables them to produce, on the one hand, quite new effects; on the other, gives them the means of securing old effects with greater ease and certainty, and renders what was once a dirty toil into a charming pastime, as well as a serious study.

The process being much quicker than any hitherto discovered, is admirably adapted to all subjects which require, or will admit of, a very short exposure; those, for instance, taking that fraction of a second which it is usual, but not quite correct, to call instantaneous. This quality alone of course opens up a vast mine of subjects that have hitherto been only feebly attempted. Still, it has its disadvantages also. Instantaneous pictures, of a sort, have become so easy of accomplishment, that our exhibitions are flooded with them. These photographs may be very useful to painters, because they are real bits from nature, real machine views, at least; but they are not art. Yet if you look through an acre of them, you will find every now and then you will come upon a gem. Put these selected gems aside as you find them, and after you have been through the collection, turn your attention again to the few selected prints. You will be astonished to find that, although the scores of sea views were all so apparently alike, they



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of the old process. And at the time there appeared to be sufficient reason for this doubt. But since then, it has been triumphantly shown, in thousands of landscape photographs, that it not only could give all the old effects, but added new charms when skilfully employed. There is more of what artists call "quality" in a good gelatine negative than in one on a collodion plate, and the freedom from the worries incident to a wet process gives the photographer more opportunity of looking at the æsthetic side of his art, and ought besides to prolong his life. The new system has its difficulties; but pinholes, lines in the direction of the dip, dirty plates and their effects, fogging, drying of the film, oyster-shell markings, dirty fingers and spoiled clothes, and many other worries, are gone.

Besides these advantages, the photographer has now the opportunity of making his landscapes into veritable pictures by the addition of figures. This we all know was possible with the old process, but the loss occasioned by the moving of the figures owing to the long exposure was serious, and there was very little chance of getting the spontaneous effect in the figures we now see in so many landscapes; while to introduce an animal, a cow, horse, donkey, or dog was to attempt a forlorn hope. We have thus open to us new subjects. Animals, and incidents of rustic life, afford a wide range of subjects now suitable for our art that previously could not be attempted. It is true we have always had portraits of animals; but they have nearly always been portraits of individuals brought up for the purpose of having their likeness taken—the prize bull, the favourite horse, or the pet dog. We can now visit the animals at home, and make pictures of them while pursuing their ordinary avocations, such as cattle in a farmyard or cooling themselves in a stream during the noonday heat, horses ploughing, pigs feeding, deer in a park, and—what has not yet been done



quite successfully, but which is possible—pigeons flying, or just alighting to be fed. Yet of the many instantaneous photographs now taken few have any pictorial interest, and many are absolutely untrue to nature as we see it. I shall have a separate chapter on this subject further on.

It is now so easy to catch what might be called the accidental beauties of nature. Hitherto, before the tent could be erected and the plate prepared, the cloud that partly covered the landscape, and gave a beautiful breadth of light and shade, was gone; the figures that gave point and life to the view had moved on, or the waggoner with that picturesque waggon and team of powerful horses could not wait.

But perhaps the purpose for which quick dry plates are found of as much advantage as anything else is in photographing interiors. There were many places where the wet plate with its rain of silver drops was tabooed. Museums and picture-galleries, well-furnished houses and yachts, are now open to the camera, while as for quality, the results have never before been approached.

In professional portraiture it is every photographer's experience that he used to lose a certain percentage of sitters because he could not take them quickly enough, even on fine days, by the old process. Young children, nervous people, and occasionally some who are afflicted with diseases, such as palsy, which prevent them sitting the necessary time, were usually the causes of these vexatious losses. This percentage is now, by aid of the quick plates, either very much reduced, or wiped out altogether. Subjects that at one time I should have looked upon with despair, I now anticipate with pleasure. Subjects that were once almost out of the question are now possible, and the merely possible of the old time are now easy. Very little more is now required than a knowledge of what will make a picture, and a capacity—rarer than some

possible—pigeons flying, or the many instantaneous pictorial interest, and as we see it. I shall not further on.

It might be called the tincture, before the tinted, the cloud that partly beautiful breadth of light that gave point and life to the waggoner with that wonderful horses could not

In quick dry plates are nothing else is in photography places where the wet is tabooed. Museums, houses and yachts, are for quality, the results

Every photographer's experience percentage of sitters is likely enough, even on children, nervous people, with diseases, such as necessary time, were less. This percentage is very much reduced, at one time I should anticipate with pleasure. The question are now old time are now than a knowledge—rarer than some

people would think—for making up your mind. That the photographer may acquire the faculty of making up his mind, and that he may know that it is made up rightly, is one of the objects for which this book is written.

Although I do not mean to interfere with the teachers of technical photography, there is one point in connection with dry plates I cannot refrain from giving; it is this:—Do not make experiments in the field; you will have enough to do to make pictures. Some photographers will have a different kind of plate, of varying degrees of sensitiveness, in each slide. This is scientific experiment, if you like, but not picture-making. Find out by trial at home a make of plate that you think will suit you, and keep to it. It is easier to get good pictures with rather inferior plates, *if you know them*, than with first-rate ones of which you have no experience. I will not go as far as to say don't try to get a better kind of plate than those you are using—that would be to stop all progress—but do not change for the sake of change.



should be of a large size; and with an outfit similar to this, any intelligent photographer, other circumstances agreeing, ought to be able to give a pretty good idea of a journey through Africa. What really was provided was contained in several enormous cases weighing nearly a ton, and which cost several hundreds of pounds. Amongst other absurdities I found that the collection contained three pounds of ammonia (at that time occasionally employed for correcting the nitrate bath, and of which a few drops would have been sufficient), and only one pound of hypo, notwithstanding that there was a ream of albumenized paper supplied! I said to the traveller's brother, who was to have been the photographer of the expedition, "You had better leave this little lot at home, and save yourself the trouble of dropping it into the first jungle you come to." The expedition sailed a day or two afterwards, and there was no time to make any material alteration. This grand set of Spanish mahogany, French polished, brass-bound for hot climates, etc., apparatus, with the accompanying laboratory of every chemical, liquid or solid, that the wildest scientific imagination could suggest as possibly useful in the art, never came back, nor was a single picture ever sent home.

Apparatus should be, above all things, light and easily worked; and at the same time there can be no objection to its being cheap; but I do not insist upon this, and low-priced articles are seldom cheap. It is, perhaps, more economical to obtain perfectly efficient tools at once than to begin with "cheap sets." These "sets" are useful in inducing people to begin photography, but they are soon discarded for something better. It looks so wise and inexpensive to get everything complete for fifty shillings, and all photographers know how difficult it is to give up the art, or to stand still, when they have once begun. The constant fascination photography exercises over its votaries is one of the curiosities of the

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The card picture was followed by an attempt to take a life-sized head on a twenty by sixteen plate. It took two strong men and a guide to haul forth the large camera on rollers. This camera and stand is the masterpiece of its maker. The back has more ingenious movements than I could ever learn the use of, although I have given up my mind to finding out all the dodges; the front is a complicated system of brass and woodwork; the sides are panelled; the stand is made of heavy oak; it rises up and goes down, it tips forward and backward, and looks to the right and to the left. The sitter is placed, and we attempt to focus him—but now comes a difficulty. This camera, made by one of the first makers in the world, especially for taking life-sized heads, with all its complicated motions, has none whatever for meeting the requirement for which it was made. The focus is obtained by a screw by which the front of the camera, carrying the lens, is pushed in and out; not a bad form for small cameras, but any one who has tried to focus an object of the full size with an arrangement of this kind will know that it is impossible to do so. An image of the size of the original is produced by the lens being equi-distant from the object and the ground glass, and when the lens is made to move between the object and the plate, no focus can be got. The only way to get focus under these circumstances is to move either the camera or the sitter, both troublesome operations, especially when the camera is too heavy to move, and the sitter so well posed that any alteration may be for the worse. At length a make-shift sort of image is got, not exactly of the size required, but we are too exhausted to try further. The plate is put in the slide, which, being so heavy, is with difficulty placed in the camera, and then—something gives way somewhere, for the front of the camera falls a few inches. It is found that one of the blocks

of wood, which had been inserted to stop vibration, has fallen out; for it is a peculiarity with these heavy stands, theoretically made to be very rigid, that they, from their many complications, vibrate more than commoner and simpler ones. The picture is at last exposed. The developing is a difficulty, for the violent struggle with the camera has exhausted me, and made my hand shake. The sitter, also, has become very tired, and looks stupid. The end is, the negative is destroyed, and none of us has pluck enough to try another. Thus superfine apparatus may defeat the best intentions.

This is a faithful relation of a scene that occurred some years ago. The apparatus is now rotting in an out-house. I have shown what apparatus should not be; let us now try to arrive at what it should be; and I have great pleasure in noticing that a vast improvement has taken place in the designs of cameras and other apparatus during the last few years. The makers have at last listened to those who have to use the tools, and it is now possible to obtain, without much trouble, cameras and other implements that are easy to carry and a delight to use.

If a photographer is to do the best and most artistic work of which he is capable, he must keep his head clear and level, and be enabled to devote his chief attention to his subject, and the consideration of the best method of treating it. His tools and materials must be so arranged that they play into his hand; this, at all events, is what I find necessary in my own practice. I take some large-sized pictures; but I do not possess a camera up to the fifteen by twelve size that I cannot pick up and carry away with ease, or that has any loose pieces to mislay or leave at home.

A camera, then—we will take a field camera, for example, as this book is chiefly on out-door work—should be light, so that it may be easily transported from one place to another with no unnecessary fatigue to the operator. A tail-board

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camera is the form I prefer. There should be no loose pieces; bolts should be used, where possible, instead of screws; the focussing glass should be hinged to fall and not to lie on the top of the camera, where it is in the way of the focussing cloth and the finder; the back should swing *one way only*—that is, so to give the foreground a better chance of being in focus. I prefer it when it opens much wider than it is usually made to do, say one and a quarter inches in a ten by eight camera; this is especially useful in pictures of the sea. The swing the other way, usually employed for correcting the vertical lines of buildings when the lens has to be tilted up (and which camera-makers will insist upon your having, whether you want it or not), is so rarely required, as to be practically useless in ordinary cameras, and only adds to the weight. I cannot call to mind any occasion on which I have wanted this movement; yet I have had to carry it about with me for five-and-twenty years! There is a new way of making the camera-back, lately introduced, which is very compact. It is easily worked, but too complicated for description. The plate-holders should be of the solid form—that in which the shutters pull completely out. This is a capital invention, for which, I believe, we are indebted to America; the slides are better and cheaper than those of the old book form. The word “slide” should be a misnomer. It is not necessary that the plate-holder should be pushed its whole length, often in danger of sticking in the groove; a slight catch will hold the largest holder securely in its place.

The front of the camera should be made so that the lens may be raised when it is necessary to cut off a piece of the foreground. The piece to hold the lens should not run in grooves, but should be made to fit in its place with a spring. The camera should be easily unpacked, and ready for use at a moment's notice. Photography is not the leisurely pursuit it was in the days of collodion. Subjects continually occur in



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lens. I usually take two or three different kinds of lenses with me, but, practically, I find the rapid rectilinear does most of the work. It is necessary to guard against the entrance of light through the diaphragm slit in this lens. The little light that comes through the aperture, which never hurts a collodion plate, fogs a gelatine film, especially if the camera is kept waiting any length of time for exposure with the shutter withdrawn. A guard fastened with an india-rubber band not only keeps out the light, but prevents the diaphragm slipping out.

For photographing seas and skies, some other method of exposing the plate than the simple and primitive one of taking the cap off the lens with the hand is necessary. Many ingenious contrivances have been invented for this purpose; but I know of none better than the simple drop shutter. If this should be found to be too heavy there are many forms in the market to select from. Whatever form is used should be made to act by pressing a pneumatic ball and tube. The shutter dropping of its own weight will be quick enough for most purposes; but if it is necessary to give a quicker exposure, any degree of velocity may be attained by the application of springs made of india-rubber bands of different strengths. I strongly object to use, except as a toy or for scientific purposes, any shutter quicker than one-twentieth of a second. Artists do not want to make the mistake of Mr. Muybridge who seems to want to prove that artists are wrong because they do not represent animals as they *do not* see them.

There is one tool which has not yet been invented, but which would be of great use—I mean a portable head and body-rest that would pack with the tripod. Its great merit, apart from efficiency, would be lightness. From my experience with head-rests (whose chief virtue, hitherto, seems to have been in weight) it seems almost absurd to suggest a portable form of this useful but much abused instrument; but I think some-



thing might be constructed in which mechanical contrivance might take the place of weight. Something based on the principle of the tripod might be put together for use in difficult cases, for of all the disappointments that occur to the photographer, I don't know a greater than for him to find, when he develops at home a plate he exposed hundreds of miles away, that he has got a marvellously fine picture in every respect except that it was entirely spoilt by the movement of one of the figures. I think that everything in photography has, in skilled hands, been reduced to a certainty, or as near a certainty as is possible in this world, with the exception of the steadiness of the sitter. If this could be attained, a great advance would be gained. The shortness of exposure at which we have now arrived is certainly in favour of steadiness; but it is a fact that, if a figure moves during a second's exposure with a quick plate, the blurring is as great as if the exposure was of a minute's duration. There is an unconscious and almost imperceptible swing about a standing figure, especially if in a difficult pose, that would be checked by a very slight support for the head and back. The expression of the figure also would be better if supported. When a model has given all his thoughts to keeping still, he *looks like it*. This is the cause of most of the stiff attitudes for which photographs are famous. The figure tries to get into a good position for accomplishing rigidity at the expense of ease and grace. I know that there is at least one photographer who makes a virtue of indistinctness; but when this curiously appreciated quality occurs in the head of the principal figure and the other parts of the picture are moderately sharp it is, at least, a virtue misplaced.

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CHAPTER III.

COMPOSITION.

VERY little true artistic work can be done without some knowledge of the laws of composition. A picture by one ignorant of these rules may occasionally come right and be effective, but he must not expect a series of such accidents to occur. No real success can be hoped for that is not based on a knowledge of the laws which govern the arrangement of a picture so that it shall have the greatest amount of picturesque quality. There is no royal road to success in art. Innate good taste is sometimes relied on, but it is a poor substitute for knowledge. Nothing but a fair acquaintance with the rules of art—at least so far as regards composition and light and shade—will enable a photographer, however intelligent, to succeed in always making the best use of the subjects he may find for his camera. These rules, as far as they can be applied to his art, I have endeavoured to make clear to the photographer in a former work;* I will not, therefore, enter into the more complicated branches of the subject, but it will be convenient to give a short summary or outline here, and refer the student for fuller information to "Pictorial Effect."

The object of composition is to present the subject of your intended picture in an agreeable manner; it is to art what grammar is to literature, and a picture ill-composed is equiva

* "Pictorial effect in Photography," by H. P. Robinson.

lent to a book written in slipshod English. The principal objects to be sought are harmony and unity, so set forth that pleasure may be given to the eye without any sacrifice of the truth of nature. This is done by the preservation of a harmonious balance of lines, and light and shade. By a proper distribution of lines and masses, the principal parts in the picture will be brought prominently forward, and those of less consequence will retire from the eye, and will support, or act as a foil to, the chief objects of interest. In short, the grand fundamental laws of composition may be summed up very briefly. They are unity, balance, and the adaptability of the whole to breadth of light and shade, by which the principal object in a picture—such, for instance, as the head in a portrait—is brought forward most prominently, yet united with the other parts, so that the eye may first see the point of chief interest, and be gradually and agreeably led over the picture.

If you will examine any of the pictures produced by great artists during the last three hundred years, you will find that the arrangement of them is all more or less based on a few very simple forms, and these forms may be traced running through all kinds of pictures, from the simplest landscape up to the grandest historical subject. And if you care to go back more than two thousand years, you will find that the laws of composition, as we have them now, must have guided the sculptors of that time. The Frieze of the Parthenon, by Pheidias, in the British Museum, is a fine specimen of formal composition, showing subtle beauties of the most intricate and scholastic order. These forms partake of the leading idea of the triangle or pyramid, the diagonal line and its contrasts (which is a variation of the same thing), and the circle with its modifications.

Of the first importance in composition is balance. All lines should be balanced or compensated. Without a due regard to

TOGRAPHY.

English. The principal unity, so set forth that about any sacrifice of light and shade. By a the principal parts in ly forward, and those eye, and will support, interest. In short, the may be summed up and the adaptability of y which the principal, as the head in a niently, yet united y first see the point reably led over the


produced by great, you will find that based on a few very l running through adscapes up to the e to go back more the laws of com- ided the sculptors 1, by Pheidias, in rmal composition, te and scholastic ea Of the triangle asts (which is a w with its modifi-


han no. All lines t a due regard to

this important quality a picture would appear ready to fall to pieces.

Example :—Lines running in one direction, whether parallel or otherwise, would give a weak and awkward appearance. A sense of falling is conveyed to the mind by lines repeating

each other thus  When lines of this character

occur, it will be always found possible to produce compensating lines in other parts of the picture, thus  or if lines

run diagonally down a picture thus  a

compensation for the lines A is found in the line B.

There are many ways in which oblique lines may be compensated, in a great measure depending on the ingenuity and skill of the artist. Here are some examples.



In the lane scene, the falling lines of the foreground tree on the right are supported by the opposing lines of the more distant trees on the left. The sheep also greatly aid in preserving balance. In the lake scene, a different disposition of balancing lines is shown. The lines of the near rocks and foreground oppose the lines of the mountains, and the dark foreground contrasts and sends back the extreme distance.

The diagonal line is very suitable as a framework on which to construct a composition; but the base of the angle must



PHOTOGRAPHY.

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is setting out his

nets on the shingle to dry also serves to contrast the leading
lines of the composition.

The next illustration, Sir A. W. Callcott's "Dutch Peasants
returning from Market," in the National Gallery, shows the
application of these rules in an important picture. The
diagonal composition will be easily seen, so also will be the
balancing spot—the girl in front—and the contrasting lines
of the clouds.



Turner's "Fighting Téméraire" is also composed on the
same lines, which the student will now be able to trace for
himself.

Surely this picture of the grand old fighting ship being
tugged to her last berth, perhaps to be broken up, by the
business-like little steamer, is the most pathetic ever painted
from which humanity is absent.

It is not necessary that the ruling point, or key-note, should
be at the side of the picture, and under the extreme distance.
It will be found, by an examination of the best landscapes, to
vary very considerably; but if it be an important object, it



give this, the plainest and clearest of all the
 on, prominently, because it is a key which,
 enable the student to unlock the secrets of
 designs, and render his future studies easy.
 practice for the student now to study some
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 present. Perhaps the most readily
 illustrated books. The student may
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the composition, leading the eye from part to part, and uniting the whole together.

The first great thing in making a picture is to have an idea ; but we shall come to that further on. At present we have only to consider the mechanical arrangement of a group ; but every picture should have some leading idea—some special fact—to which the parts lead up and intensify, and nothing should be allowed to come between the spectator and the leading idea.

In "A Merry Tale," the story-teller forms a pyramid in herself, the arm and hand contrast the pyramidal line, and lead to the other figures of the group. The hand—a point on which the whole group depends—had to be made conspicuous. The figure in a straw bonnet forms a pyramid in herself, and repeats with variation, or echoes, the principal figure. Repetition is a fine quality in composition, but too subtle a part of the subject to enter into here. This figure, in combination with the figure behind her, makes another pyramid. This form is also emphasized with the stick, which is of further use in affording a straight line contrasting with many curves, and in being part of a curved leading line extending down the stick through the basket, and uniting the story-teller to the rest of the group. The head of the standing figure forms the apex of the complete pyramid, which is contrasted by the figure lying on the bank. The foreground objects serve to balance the composition, and are analogous to the "spot" so often referred to, and help to connect the figures. It would have been better if the basket and jug had been moved a little more to the right, and the jug a little nearer the camera. The grouping would also have been improved if the upright tree (which is useful as a contrasting straight line) had been a very little more to the right. It would then have been the apex (as it nearly is now) of another pyramid, uniting the whole picture. Another fault in the grouping is, that the path is too nearly in the centre ; this could have been easily

PHOTOGRAPHY.

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altered by a slight movement of the camera. The last thing to notice is, that the whole of the figures are combined by a circular base line, making the whole into a compact group. The composition of this picture is further referred to in Chapter VIII., "The Genesis of a Picture," in which it affords an opportunity of showing how a picture originated and was carried out.

There are many other things to consider in the study of composition, such as repose, fitness, symmetry, repetition, variety, unity, subordination, truth, expression, proportion, etc.; but the primary necessities—the simple law of balance and contrast—will be sufficient here.

It is a maxim in art, that art should conceal the art. This simply means that there should not be an ostentatious display of knowledge. That picture which looks most like nature to the uninitiated will probably show the most attention to rules to the artist. As Leslie says in his "Painter's Handbook," "The axiom that the most perfect art is that in which the art is most concealed, is directed, I apprehend, against an ostentatious display of the means by which the end is accomplished, and does not imply that we are to be cheated into a belief of the artist having effected his purpose by a happy chance, or by such extraordinary gifts as have rendered study and pains unnecessary. On the contrary, we always appreciate, and therefore enjoy, a picture the more in proportion as we discover ourselves, or are shown by others, the why and the wherefore of its excellencies; and much of the pleasure it gives us depends on the intellectual employment it affords."



breadth of effect, by dividing the space into simple masses of light, shade, and gradation, preventing that confusion and perplexity incident to the eye being attracted by numerous parts of equal importance at the same time, and to place before the spectator at the first view the principal object represented, so that the eye may see it first, and be gradually and insensibly led to examine the whole picture; to keep parts in obscurity, and to relieve others, according to their pictorial value. It should also be of use to aid the sentiment and expression of the picture.

It is admitted by all writers on the subject, that mere natural light and shade, however separately and individually true, is not always legitimate chiaroscuro in art. Howard, in his useful "Sketcher's Manual," to which I am indebted for several hints in this chapter, advocates the use of "arbitrary and artificial shadows," when necessary, for pictorial effect, "whether possible to be found under such circumstances in nature or not," and he gives an instance in a picture of Bonington, in which, for the purpose of obtaining a wedge-formed mass of dark, a shadow is thrown upon a cliff that could not by any possibility be there. This might have been allowable fifty years ago; but since photography has taught art to have some regard for the truth, I should hesitate to add a shadow to a picture if I could not find a natural excuse for it. But the excuse need not be included in the picture—the light from a window, for instance, may be shown without showing the window—any more than it would be always necessary to show the sun when sunlight is represented.

Yet we have the great example of Sir Joshua Reynolds for the artifice. In many of his pictures will be found broad masses of shadow, which could only have been thrown by the sun, while the lights are such as would be given by ordinary daylight. This is false to nature, but we cannot help admiring the effect, which is well shown in this sketch of Robinetta,

IV.

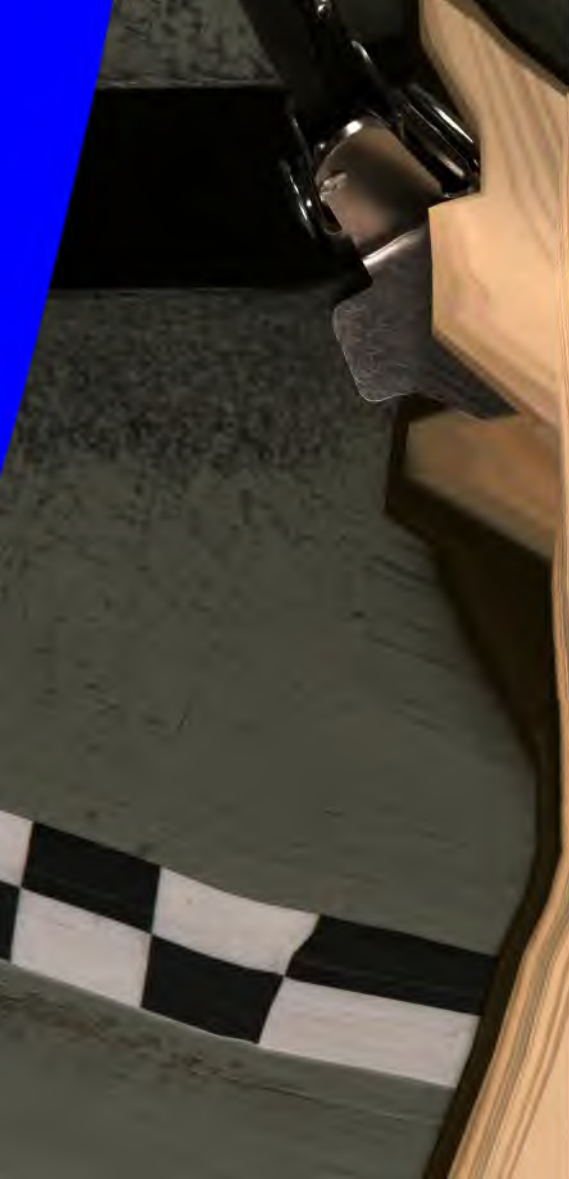
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In photography we would be very unwise to arise from a necessity to show not obliged to damage every little detail as

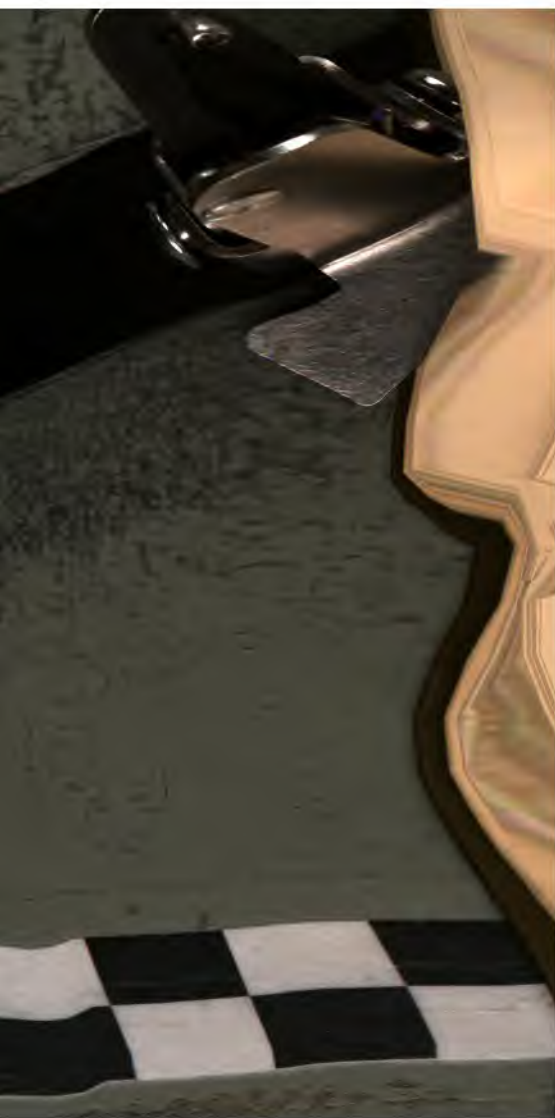
show further on, according to the way in which it is clothed in light and shade. Chiaroscuro not only adds a beauty to perfect outline, but transmutes ugly, and sometimes disgusting, subjects into artistic gold. Rembrandt's pictures, often ill-drawn, and absurd in design and invention, always vulgar in choice of form, are of priceless value for their marvellous chiaroscuro. In short, a beautiful picture can be made out of ugly materials, if we can throw over them the glamour and witchery of perfect chiaroscuro.

As I have already said, the principal object to attain is breadth. It is, perhaps, necessary to explain that this does



minutely on all forward promise to shade. It is for it is no longer But, although art, true art h. In no part ce than in the graphy, because that a subject ll endeavour to

not mean a broad space of equal light or shadow; such an arrangement would result in flatness, as will be evident to the photographer if he will take a view with the sun shining behind his camera. He would find a flat mass of detail without shadow or relief. It would be very different if the sun were so situated in relation to the view as to give a broad simple light over part of it, the rest being in shadow. In the sketch, the sun is setting to the left out of the picture, the foreground is in shadow, and the sky rather dark but full of gradation, leaving the mountain in a fine breadth of sunshine. This is one of the most agreeable effects in art. I may as well point out here, as I want to insist on its value all throughout this book, that the composition in this sketch is balanced against



id of the falling lines by consists of a combination k in the picture. The on to the term spottiness, look spotty. Just as a from uneven surfaces, interrupted and scattered se which are broad and om this, that extreme r quantity, and in the ntrast and opposition

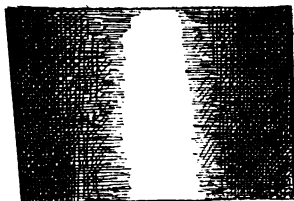


flickering lights chiaroscuro that and distract the bjects which in nade to delight Some pictures, sed of breadth, ted eye; while in which the passed over as

, that it can We speak of mulate them.

There are a few general arrangements, however, which the photographer would find valuable to have always before him, and they are only, as it were, duplicates of the laws of composition in line and form.

The centre is the weakest point of a picture. Neither the principal object nor the chief light should be situated in that place where lines drawn from the opposite corners would intersect. A position either immediately above, below, or at the side of this point would better satisfy the requirements of pictorial effect. In the left-hand illustration on the opposite page, the regularity of the shape destroys all picturesqueness.



The one on the right, on the contrary, affords every facility for pictorial effect. There is concentration of light, breadth, gradation, and variety.

When the light spreads through the picture, it should never be allowed to form a horizontal or vertical line. This refers to the general mass of light as shown in the diagrams. The horizontal bars of light seen at sunset are often very beautiful, so also are the lines of the sea, which give a sentiment of repose to be produced in no other way; but, even in these cases, the lines of the clouds are better broken by the contrasting shapes of foreground objects, such as trees in landscapes, masses of cloud or the masts of a vessel in sea views. In short, when the light falls, or is spread diagonally, it is



it is arranged horizontally or

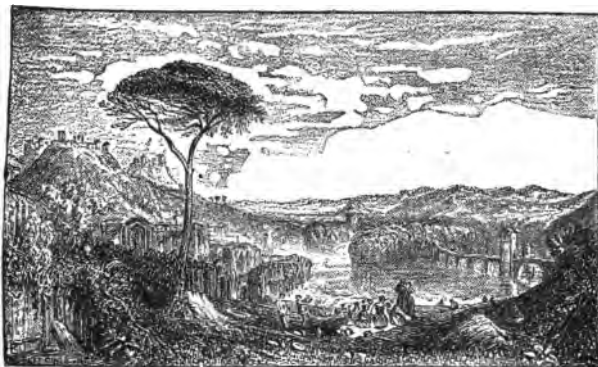
should have a focus, just as



ant in one small spot
should be treated as
various degrees to the

other by contrast, and produce a forcible effect with great breadth.

It will be found that the beauty of effective light and shade consists chiefly in wedge-shaped masses; in the diagram, the whole mass of shadow takes this form. The effect may often be seen in moorland scenery, or a flat country, or at the seaside when the cliffs take this shape; but, of course in this form, any subject may be included. The shadow of a cloud may be thrown over the distance, while the foreground may



be in sunlight, or the effect may be caused by a belt of trees, or ships, or a city. A mass of extreme dark will be found very useful in the foreground to give support to the wedge and expanse to the distance. If the mass in the foreground consists of an object in which are combined the extremes of black and white, it will throw the rest of the picture—consisting of gradations short of black and white—into harmony, by creating a focus, as it were, more brilliant than, and overmastering, the other lights and darks.

Turner's pictures are often composed on this principle. In

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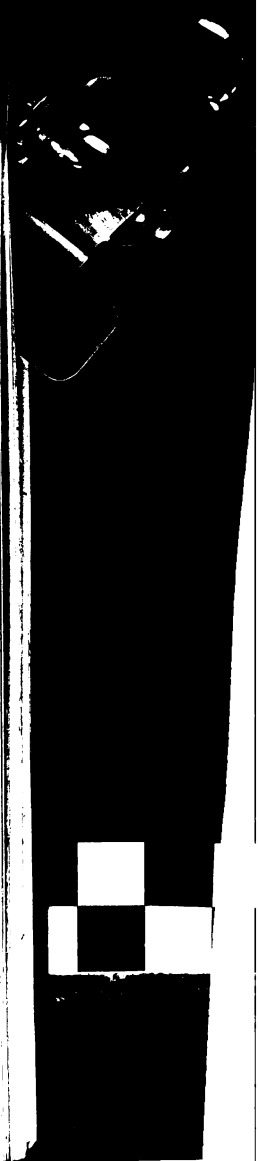
tions that this great master of chiaroscuro worked his enchant-
ments. These reflected and repeated lights—repeated, however,
in a lower key—harmonized and mellowed the violence of the
extremes of light and shade, which are always to be found in
his pictures.

This is well shown in the sketch of his "Adoration of the
Shepherds." Although the child occupies so small a place in
the picture, it is the spot which instantly attracts the atten-



tion. The bright light is opposed by the strong dark of the
kneeling figure, and the light is diffused with the greatest
skill through the rest of the space. The chiaroscuro of this
picture is not unlike that shown in the diagram of diagonal
light and shade on page 30.

The next illustration, from a drawing by F. W. Topham,
shows the application of the rules of art we have been dis-
cussing; it is a fine example of breadth, and is so arranged
in its lines as to admit of very effective chiaroscuro. The





BY PHOTOGRAPHY.

sily analyse the composition;
 alanced on the one side by the
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CHAPTER V.

IN THE FIELD.

BEFORE you go out with a camera in your hand, it would be well to decide what you intend to do. A camera, of any size, is but an encumbrance the first time you inspect an unknown district in search of subjects. A note-book and pencil are much more appropriate implements, and a view-meter may be useful, but the camera is best left at home. Of course, I know that when you are hurried, as on a tour, you have no time to make these preliminary arrangements; but, under such circumstances, you are not so much looking after pictures, as endeavouring to secure reminiscences of your travels, in the nature, as it were, of sketches. Our present object is to make pictures. Equipped, then, with note-book and pencil, you may go forth prospecting.

When you meet with a scene that strikes you as giving unusually fine opportunities for obtaining a good picture, don't throw it away by making a careless use of it, such as taking it at the wrong time of day, or without the necessary figures and accessories to make all out of it that can be made. Don't leave the arrangement of it until you want to expose the plate. Think it all out thoroughly before the time of action comes, so that you may have nothing else to do but to execute when the moment arrives—when the weather is propitious and all things are conducive to a successful result. Waste your time and plates as much as you like, but don't throw



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The composition, also, is capable of great modification. Variations of a foot or two in the point of view will often very materially alter the arrangement of the lines and masses. The removal of the limb of a tree or less obtrusive twigs and branches, will sometimes disclose a picture which scarcely existed before. The opening of a gate may serve to give variety of line and opportunity for figures that did not previously exist. I have even seen the flood-gates of a weir opened, so that a photographer might obtain the effect he required. When all has been done that can be done, take yet another look round to see that nothing has been forgotten. Above all, don't trust to your memory for anything. Make sketches and notes, so that nothing may be left to chance; you will then be free in your mind to proceed with the selection of your next subject.

As there are no two things alike in nature, no two blades of grass, nor even two accurately corresponding sides of the same face, it is difficult for me to be very particular and minute about the arrangement of any special view or views, and what I have to say will consist a good deal in negative advice. I can only refer you to the last two chapters, in which some idea of the guiding principles of composition are sketched, and hope they will help you to arrive at success. I can, however, refer slightly to some subjects that have not yet been much hackneyed or made the common property of every photographer, like the ruins of our castles and abbeys, our churches and waterfalls.

Enough use has not been made of the sky. We sometimes see a photograph of a good sky with a bit of sea—and the use of a second negative in ordinary landscapes has fortunately become common, notwithstanding the opposition the method met with for several years—but we seldom see what might be called a sky picture; that is, a picture the principal subject of which is the sky, the land and figures taking a



IN THE FIELD.

PHOTOGRAPHY.

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Such a scene as this I saw a day or two ago. I was out with a shooting party, and was one of what is called the "forward guns." I was waiting at the end of a beautiful covert. A fine mist partly obscured everything, but so slightly that the strong sunlight penetrated and illuminated the foreground, which consisted chiefly of a light, broken clay bank that gave great breadth, and threw back the mist-enveloped trees. A keeper in dark brown velvet, with a black retriever at heel, listening to the beaters working their way from the far side of the wood, added life to the scene, and gave point to the composition. It was a quite possible subject. I was forgetting all about the shooting, when a dead pheasant plunged at my feet, and awoke me from my dream.

In the selection of a view, great attention should be paid to the foreground. The foreground is of so much importance that I do not hesitate to say that if a view is not well-fitted in this respect, it can never be an effective picture. An uninteresting plain of smooth meadow, for instance, is sufficient to ruin a view, however beautiful the middle distance and distance may be. A landscape photograph seems to require a good foreground more than any other kind of picture. Other parts of the scene must compose well, and be in harmony, but it is not necessary that they shall be of importance, while, if the foreground be weak or ill-composed, no strength or importance in other parts will save the picture.

It is fortunate, however, that the foreground is just that part of the scene over which the artist has most control. It is not every subject that has a good foreground ready made, but it is often within the power of the photographer to do well with apparently very indifferent materials. A spot of



any turn a poor subject shall consist of must be the photographer. It is a beast, or a fish—in the case of a fish—but the photographer, whether white or black, has been insisted on in the light and shade." It



the arrangement only be settled after a demonstration of how the arrangement is elaborated by the

of trees in the distance; the useful clumps of trees in the photograph of a simple introduction in them

breaks up the plainness of the field, gives interest, and accentuates the composition.

It will be well to remember that the more simply and broadly foregrounds are treated the better will be the result. Indeed, it cannot be too strongly impressed on the photographer that the more simple his subject altogether—if he aims at fine art—the better it is adapted to his means. The best painters are often content with the simplest subjects; the inexperienced are too apt to select the most ambitious themes. The young painter struggles with the highest flights of history (or he used to do so, he is wiser now), but the great artist often finds the highest art in the simplest subjects. It has been well said that "true genius was never better displayed than by certain great landscape painters in the happy simplicity of their noblest subjects."

The student having now made up his mind what he is going to do, may go and do it. He should see that his mechanical arrangements are so complete and easily accessible that he will scarcely have any necessity to think of them; but for fear he should have to do so, let him put his hands in his pockets and get an assistant to look after the luggage, for it is not easy to arrive on the ground capable of good work if you have been doing duty as a heavy porter on the way. All preliminaries should be so complete that no doubt or hesitation should be possible. The battle should be fought and the victory won before the cap is taken off the lens or the trigger of the shutter is pulled.



the direction of light, the conditions of the weather—for which he has sometimes to exercise one of the greatest qualities of a photographer, patience—the point of sight, and to a great extent the arrangement of the masses. Figures may be introduced to join two masses of either light or dark together, and to give life and motion to the scene, scale to the parts, balance to the composition, and—it is only carrying the thing a little further—a house may be pulled down or a tree uprooted. That this is not a fanciful statement, I may say here that I once employed two men a day in clearing a wood to afford access to a particular scene I wanted to photograph. In the studio the effects are still more under the control of the operator. The arrangement of light, the pose, backgrounds, accessories, are in his hands, and, if he is a master, he can also within limits control the expression of his sitter. In this chapter on "What to Photograph," however, we will forget the studio, and keep out in the fresh air.

In taking local views, art must, to some extent, be sacrificed to utility. It is not essential that a local view should be pictorial. If some picturesqueness can be secured, so much the better; but the object is to give a portrait of the place. If a castle is the object, it must be made to appear bold and prominent, and, above all things, clear. Atmospheric effect, so beautiful in other pictures, must not be allowed to interfere with the clearness of a local view. If a distant mountain comes in the scene, it must be made to look as large and prominent as possible. If a church is the subject, it is more to the purpose to show every porch and window than to get a good effect of light and shade. But my object in these chapters is to help the student to make a picture which may have a just claim to be called a work of art, and local views in their intention are more nearly allied to maps and plans. Nevertheless, a careful study of the rules of art will enable the photographer to improve these useful productions, and the



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genius which has been admirably defined as the capacity for taking infinite pains. I willingly admit that the greatest art is the product of inborn genius—added to labour—but there is very little work in any art that touches the highest point, and, therefore, little that is not the product of acquired talent.

The constituents of a picture are plentiful, but they have to be found and arranged. A picture may contain a vast amount of landscape material, without being in the strict sense of the word a picture. It may contain a sufficient number of facts to make up half a dozen pictures, without being one in itself. There must be something more than imitation. Imitation, merely, is not sufficient for art, though it is a great requisite, and, in photography especially, is a factor which must not be left out of the reckoning. It must never be lost sight of, although Ruskin says that the pleasure resulting from imitation is the most contemptible that can be derived from art. It is at once weak, indolent, and spurious art which breaks down the natural for the sake of the artificial; it is easily detected, and the trick exposed. At the same time imitation is no more to art than grammar is to language. But imitation may be subordinated, even in our imitative art. Literal fact may give way to higher truth.

It has been the practice for photographers, especially the least experienced, to select fine scenes in nature for the purposes of their art; while simpler subjects, if properly treated, are much more likely to yield picturesque effects. A collection of views of cities, or other famous places, will pass from the mind and be only remembered as a set of very fine photographs; while a few simple photographs of bits of country with a figure or two, well posed and lighted, will dwell on the mind for years. Why is this? It may be explained in two words—"human interest." There is the interest in the figures themselves apart from the artist, then there is the interest in how the artist has done his work. Then, perhaps,





is no scope for a name of the place although the subject is important.

which consist of broad effect is one of the best of everything, and a great deal may be lost that may be lost in the morning, may be lost in the afternoon, with the view. To select a lens was once a direction to be at the side of the lens as how we all run years that photographs throw off their effect found them so effect. It is but a try to be original, how."

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as to its capacity not containing I had either the light fell at noon, and a miracle of the trees, formerly as, were trans-

formed into broad masses of shadow, delicately tipped and outlined with silvery light. The foreground was a fine breadth of light. There was little thought required to decide where the figures ought to go. The spot on the lake-dam, where the two figures are seated, seemed to insist that some figures should be placed there. After one plate had been exposed, it struck the photographer that a third figure would add variety and interest, and, perhaps, a title, so another model was added to the group—the standing figure resting on a stick—and a second plate exposed without moving the camera. If my reader has an opportunity of seeing a full-sized print of this picture, he will notice the almost stereoscopic effect of figures lighted in this manner. The standing figure in particular seems to come quite solid from the background. This is due in a great measure to the edging of light round the figure which this kind of lighting gives, and the gradation in that part of the landscape which forms the immediate background.

Gelatine plates practically open up a new world to the photographer. He can get at subjects that hitherto he could not approach, and he can depend upon securing them, whether nature is playing with thunderstorms or sunbeams, with considerable certainty. He is also in a much readier state to take a picture when called upon suddenly, than the old process would allow. This should induce him to take advantage of what may be called the accidents of nature. Many of these accidental effects have never been well represented in photographs; such as a rain-cloud, for example, or the weird effect of cloud shadows passing over hill and valley. Transient atmospheric effects are always worth securing; so also are animal studies. It would be impossible for a photographer to decide beforehand that he would do a picture of cows in a stream; but he should be ready to avail himself of such a chance if it should occur.

As another instance of accidental effects, I may mention

that I have several times exposed a second plate on a view containing water, because, after the first had been exposed with the water still, a puff of wind had ruffled the lake in places, and added surface to the mirrored depths. Quick plates enable the photographer to see the beauty of these accidents in nature. In the olden time a puff of wind would have been considered a nuisance.

GRAPHY.

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CHAPTER VII.

MODELS.

IT is only of late years that photographers have given anything like adequate attention to the figures they introduce in their landscapes. Anything that happened to be at hand, from a Cockney tourist to the porter who carried the camera, was once thought quite good enough for every occasion. Now, I am glad to see, something better is thought necessary, and if this is not obtained, the photograph is a very ordinary photograph indeed; and is usually, if admitted at all, passed over in an exhibition as a commonplace production. The sins against fitness become fewer every year, while anything really vulgar in taste is extremely rare.

There are those who go for absolute purity of production, unmitigated nature, who will admit nothing in a picture but what is indigenous to that picture, so to speak; but Art, according to Lord Bacon, is man added to nature, and unmitigated nature is certainly not art. I do not fear to say that nature alone, as a picture, has far less interest than the same nature represented by a great artist. "What are you painting?" said I to one of my painter friends when we were out on a certain painting and photographing excursion; "your sketch does not seem, if I may be excused the criticism, to be exactly a coloured photograph of the scene you have before you." "I am not painting a local view," was the reply, "I am painting what nature suggests to me." Now, as regards



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My models may be called to some extent artificial, but they are so near the real thing as to be taken for it by the real natives, just as the trout does not seem to know the difference between the natural and the artificial fly. One day two of my models were walking across the park, and a gamekeeper, seeing them for the first time, made after them, shouting in the high tone that sounds like quarrelling to the stranger when he first hears it in Wales. As they would not stop he did not hesitate to give way to all he knew in both languages, and did not cease to vituperate till, getting near them, he found to his dismay they were "the daughters of the house."

This, I think, shows that our imitation is sufficiently like the original for artistic purposes.

My models are trained to strict obedience, and to make no suggestions. If the photographer has really got an idea in his head, he had better carry out that idea. Any interference, even from superior intelligence, is sure to go wrong. Some people are wonderfully patient under the application of information; but I confess that I am so peculiarly constituted that the most admirable advice, when I am in the middle of posing a group, quite upsets the ideas I had, and I don't find it possible to adopt those offered. Therefore, from my own experience, I would recommend that, if a friend feels the twitchings of sufficient skill to offer advice, you had better allow your candour to exceed your courtesy, and order him off at once. Two heads, however wise, knocking together produce anything but harmony.

In speaking of my models in what I have written above, I allude to those that have appeared in many of my pictures the last few years. They are not always the same persons; in fact, I get as much change in that respect as possible, to avoid monotony. It is almost as difficult to get variety in dresses as





are a picturesque dress to explain what you a lonely country lane, little perseverance and try girl's dress is not and if you turn the like all the time, you with the property, or, day.

worn while playing tennis, was as picturesque as one made of calico in the country. A white apron borrowed from a servant, and a handkerchief tied round the neck, transformed the dainty young lady into a comely country maiden. She was posed against a tree by the pond, and told to look a thousand miles away, and think of the future, and the result has been considered a success. The same model half-an-hour afterwards, with very little change of dress, made a very good representation of a Puritan maiden standing by a window in an old oak-panelled room; and the remaining four plates were used up to like advantage.

Young children make good models; but you must capture them wild. To ask their mothers if you may have them is fatal. They insist on dressing them in their Sunday-school clothes to "have their pictures took." Now a dirty country child is often a delightful lump of picturesque humanity; but when it is "washed and dressed all in its best," it is about the most priggish bit of nature I know. It loses all its freedom, and becomes stiff and awkward.

Old people are often very useful in landscapes. With them, as with children, you may take the real native. It is between the age of ten and thirty that the genuine peasant is so difficult to manage.

Sometimes a model will suggest a picture. Everybody knows the story of Rejlander and the model for his wonderful "Head of John the Baptist in a Charger." Rejlander saw this head on the shoulders of a gentleman in the town in which he then resided. The curious thing is, that he did not so much see the modern gentleman as always the picture which the head suggested. It was some months before the artist ventured to ask the model to lend his head for his purpose, and years before he obtained his consent. The result, from an art point of view, was splendid, and, considered photographically, a mystery.

ion, others take to thought of sitting, as she was then est models I ever otographing, but n plates, and we she posed for is es with us; but intended to be

One of the best models I ever employed was an old man of seventy-four. He was a crossing-sweeper. I should never have accomplished one of my best works if I had not seen him sitting at a table in my studio, waiting till I could talk to him. I not only saw the old man there, but mentally, the old lady, and the interior of the cottage, although, as it happened, he was sitting before an Italian landscape background. The old man, by his attitude and expression, gave the germ of the idea; the old lady had to be found, and the cottage built, but they appeared to me then quite visibly and solidly. This was the picture called "When the Day's Work is Done." I believe a great many pictures originate in the same way, of which more in the next chapter.

PHOTOGRAPHY

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CHAPTER VIII.

THE GENESIS OF A PICTURE.


IT will bring the subject of picture-making more home to the student if I take a picture that has been really done in photography, and describe its life-history from its conception to its realisation in a negative.

And, first of all, how do subjects originate? In great part this question is very difficult to answer. Many of my pictures arise before my mind's eye in a most inexplicable manner, and remain there till I lay the ghosts by making sketches of them. I see these

" Dreams that wave before the half-shut eye,"

absolutely and definitely, and can recall them when I please. They come like a dream, but do not fade away till they are done with. I often try to trace any circumstance that might have given birth to the thought contained in the visual design, but can seldom come to any satisfactory conclusion. But to go much into this part of the subject can have little of interest or use for the student. These visionary images come without rhyme or reason; the designs that will most instruct the learner will be those that come from both these proverbial causes—those, in fact, which have some tangible cause, that can be traced and assigned, for being born.

Most designs obtain their origin from suggestions found in nature. A picturesque bit of landscape will almost certainly suggest to the artistic eye where a figure or figures





questions: What are we dressed! Then and it will do so if he be only a poor or one will improve both it is astonishing how breeds art is a well. bjects breed subjects to the next, and the ee that follow. The elf half unconsciously suggestive facts, and always with an eye

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the streets, or in ssarily the actual forked into some

other scene, with perhaps many alterations. Sometimes a fine pose may be seen, or a lovely bit of light and shade; sometimes an expression or a quaint costume; all these things should be noted for future use. No suggestive bit should be allowed to escape; all should be sketched or noted. It is good practice also to try to analyse why the pose is beautiful, or the light and shade effective. This a knowledge of the rules of light and shade and composition will enable you to do, and to do this easily the student will find an added pleasure to his life—another feather to the wing of his artistic flight.

We will now take a picture that has been really produced by photography, and see how it was conceived and finished. To analyse and dissect a picture in a cold-blooded way, as I am going to do now, is to rob that picture of any poetry it may contain, and leave nothing but a mechanical interest; but I know no better means of conveying the information; I will, therefore, take one of my own—that one I have called “A Merry Tale” will be suitable for the purpose. The illustration is a reduction of this picture, and will assist the reader in understanding what follows.

In the drawing-room of a country house in North Wales five young ladies in evening costume were amusing themselves after dinner. One of them was relating some funny circumstance to the others, who arranged themselves in a picturesque group round the story-teller. Here was the germ of the picture. A few seconds sufficed to make a sketch of the composition. The illustration is a reproduction of the jotting in my note-book, and as I have already said, and would enforce, the practice of making rough sketches of composition and light and shade is very useful, especially if accompanied by a few descriptive notes. It teaches the student how to observe, if it does no other good. Correct drawing is by no means necessary; the “effect” is what should be noted. To return to the picture. By an easy transition the mind easily changed



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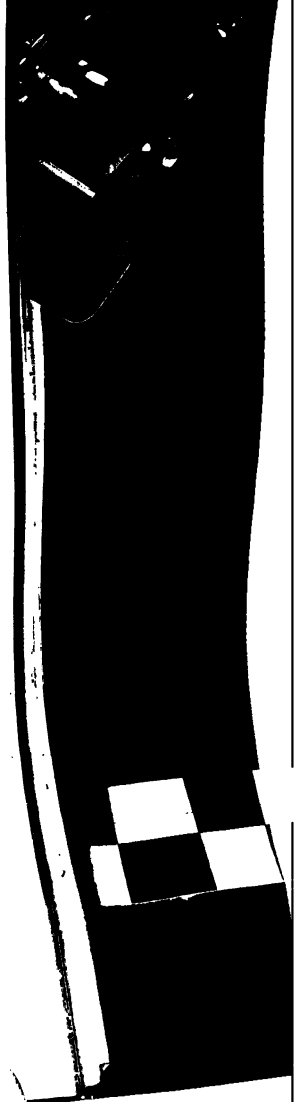
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We were getting hungry for work, and a conscientious photo-
grapher is as anxious to make a good bag as a sportsman,
but a photographer's desire for picture-making is nothing to
that of a set of really enthusiastic models. Mine, I know,
go into the business with the greatest energy. Off we started
to a quiet lane about a mile away. The photograph conveys
no idea of the picturesque effect of the five girls in their
humble but brilliantly-coloured garments. The effect of
colours under the green hedgerows and through the fields was
quite beautiful. The choruses sung on the way had, perhaps,
nothing to do with photography; but the foxgloves and other
wild flowers the singers gathered came in very useful in the
picture. Arrived at the selected spot, the camera was un-
packed, and the models placed approximately in their proper
places, interfering branches cut away, and everything got
ready, so that the last moments might be devoted to the
quite final touches, expressions, and other little things. The
sun shone a cold steelly blue, and the wind was so troublesome
that we had some thoughts of giving it up after all; but we
decided we had taken too much trouble to go home without
spoiling, at least, one plate.

Now for the arrangement of the group. The girl to the
left was sitting up at first, as will be seen in the sketch, but
being a young hand at the business, she could not control
herself, and, enjoying the fun, threw herself back on the
bank screaming with laughter. This was a happy accident,
which much improved the composition, and was seized im-
mediately. She was at once shouted to, to keep her place, which,
being an easy one, required little further thought on the
part of the photographer, who could now turn his attention
to the other figures. The seated figure, the one in the straw
hat, was a steady old stager with plenty of experience and no
nerves; she required but a moment's attention. The next
figure, always dramatic in pose, and with a charming





PHOTOGRAPHY.

THE GENESIS OF A PICTURE.

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hand, or all the good expressions will go for nothing; Bee, I will say nothing to you, but leave you to fate. Steady! Done!" and two seconds' exposure settled the matter. I scarcely expected a successful result, the thing was so difficult; but as the wind was blowing almost a gale, I did not care to try another plate. As it happened, I found, when I developed the plate a fortnight afterwards, I had got a good negative. The sky was white and blank; but the use of a second negative, delicate and not too obtrusively printed, soon put this matter to rights.

This seems a long story to tell; but the picture was exposed in under six minutes from the time the models first took their places. This quickness is one of the secrets of success, but when your picture is to include figures it should not have the appearance of hurry, for "hurry hinders haste," and, besides, has the effect of flurrying your models: it should be the result of a perfect knowledge of what you want to do. A model should never be kept waiting longer than is absolutely necessary. It is better to give up little things rather than to lose a fine effect.

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were walking through an orchard on our way to photograph a scene that had been previously selected, and had to pass through a door in a fence into the road. One of my models, who had a stick in her hand, ran forward to open the door,



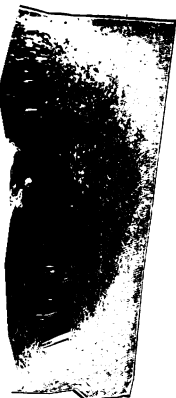
and, when it was open, turned round to greet us as we passed, quoting, laughingly, the old nursery rhyme :—

*" Open the gate and let her through,
For she is Patty Watty's cow."*

What a lovely pose she fell naturally into as she spoke! I give a little illustration of it, but the sketch only faintly



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not require any alteration or correction; but some subjects occur in which the figures are not exactly *in situ*, and these must be treated with thought and judgment. Shortly after the "For the Cows" was taken, I saw the same model on the bank of a stream, shouting to her companions, "Can I jump it?" Here was a subject at once; but the background was ugly and unsuitable. Another was at once hunted up, and found. As it happened, the nook in which the figure appears was inaccessible to the model; she could neither jump the water, nor get to the appointed spot in any unaided way. But a trifle like this should never be allowed to stop enthusiastic photographers. My models and helpers are often more enthusiastic than I am myself. In this case, the helper I had with me picked up the young lady in his arms, and waded across the stream with her.

Adaptation from the works of others is a delicate process which I can only suggest in a very vague way. There are some painters who will copy a photograph and call it their own in the most unblushing manner. Even if that photograph should contain a perfectly original idea, something never thought of before, they will argue—"Oh! it's only an accident in nature the machine has met with; it is impossible for it to be the photographer's own thought—they never think, because they use a machine." But whatever painters may think it right to do in this way, I would caution the photographer to be honest, or, anyway, not to indulge in wholesale robbery. It is not right, for instance, to dress up a figure exactly like a figure in an engraving, give it the same pose, and, in fact, reproduce the engraving as nearly as your means permit, and then exhibit the photograph as your own original thought. On the other hand, I consider it legitimate to "convey" a hint from a painting or engraving. A slight hint may originate a perfectly new design; but it is nothing less than a crime to carry off ideas wholesale and call them your own.





incidents even in this tale should find, perhaps, that they did. Sir Joshua Reynolds said of others that we learn from his lectures on "The Lesser" think it too much to say that we be, can sit down to-day and for the form of an ordinary will be other than a developed hundreds of years ago." was nothing new under the everything that has the new, but simply a variation from something that has in picture-making, I hold produce from the germ you see the original in composition the gorilla. There may be suggest only a far-off

why, tells us that all his one, which was drawn marks on originality of I mention this particular occasion on which I by own brains for the unconsciously adopted from history or from it is beyond question to do so. But when we done it. I have gratefully framed my practice in others. on have obtained

such aid for themselves. Shakespeare dug out of such quarries wherever he could find them. Ben Jonson, with heavier hand, built up his structures on his studies of the classics, not thinking it beneath him to give, without direct acknowledgment whole pieces translated both from poets and historians. But in those days no such acknowledgment was usual. Plagiarism existed, and was very common, but was not known as a sin. It is different now; and I think that an author, when he uses either the words or the plot of another, should own as much, demanding to be credited with no more of the work than he has produced."

Then what vast numbers of subjects are to be got from reading! I like to reduce all I have said to practice, or to give a definite example. I will, therefore, take a poem, and endeavour to show how subjects are suggested by it. I take Gray's "Elegy in a Country Churchyard," because it is so well known, and has been so well "worked" by artists.

Twilight has not been much used as a theme for photographers; yet it is perfectly easy now to produce all the effects to be noted at the close of day. What could be more suggestive for pictures of this sort than the opening of Gray's poem? It is so well known that I will not quote it; but can anything be finer or more poetical for a picture than that called up by the lines—

*"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."*

And there is scarcely a bit of country in England that would not offer materials to illustrate the lines. To London photographers they are especially available—as, if they want literal fact, Stoke Pogis, where the poem was written, is within easy distance, and the actual scenery may be used, especially the "ivy-mantled tower." But the scene that Gray had before him when he wrote the poem is not necessary. A prosaic, fact-



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conscience still left; and if it is anything like a decent con-
science, it will be bad for it to be haunted by the ghost of
plagiarism.

Originality and truth are enjoined in the quaint sonnet by
W. M. Rossetti, which foreshadowed the principles of the Pre-
Raphaelite Brotherhood on the cover of their now very rare
magazine *The Germ*, when they taught English artists to
look to nature, which at the time was in danger of being
forgotten—

"When whoso hath a little thought
Will plainly think the thought which is in him—
Not imaging another's bright or dim,
Not mangling with new words what others taught;
When whoso speaks, from having either sought
Or only found,—will speak, not just to skim
A shallow surface with words made and trim,
But in that very speech the matter brought:

"Be not too keen to cry—'So this is all!—
A thing I might myself have thought as well,
But would not say it, for it was not worth!'
Ask: 'Is this truth?' For it is still to tell
That, be the theme a point or the whole earth,
Truth is a circle, perhaps, great or small."





as far as I know, been worthily treated. Stereoscopic studies and small pictures have been done; but they have never been used for photographs of any important size. The hay barges, groups of which are nearly always to be seen below London Bridge, would be well worthy of the serious attention of the photographer who wants to exhibit photographs with striking effects. It is not so much that good subjects do not exist everywhere, as that photographers have not trained their eyes and minds to see them.

It is a very curious thing, this art of seeing. In "Pictorial Effect" I gave a chapter on the "Faculty of Artistic Sight;" it will not, therefore, be necessary to go into the subject at any length here. It has been well said that few people see more than five per cent. of what is before them. Some people are contented with little; but others find that the more they learn the more they enjoy. As an illustration, I may quote my own experience in a department of science not connected with photography. Some years ago an entomological friend was visiting me, and inoculated me with the collecting mania. We confined our studies to a section of the British moths, and I was astonished at the world of beauty that was opened to me. I have always been a lover and observer of nature; but, until I made a collection, I had no idea of the number, variety, and surprising beauty of the British moths; in fact, I had never been able before to see moths, except the few that committed suicide at night in the gas. The moths are now a source of constant delight to me by day and by night. A new enjoyment was opened to me of which I had hitherto known very little.

The same results will follow, no matter in which direction we turn in our search for objects of study so that we go to nature and learn to see; and the photographer will find that the more knowledge he obtains of what constitutes a picture, the more materials for pictures he will discover. It is true

X.

LANDSCAPE!

landscape photographer
 at his own door, he
 in an hour. The
 to look for them, has
 supply profitable work
 her is much better off
 lined to admit. Kent,
 Epping Forest are full
 as its self affords endless
 dead, to last a con-
 he Upper Thames is
 vourite a resort for
 David Cox.
 shipping
 that part
 presents some of the
 be found anywhere.
 ding-point on the
 from which some
 view is not to be
 House, and St.
 re, almost always
 appears to me to
 objects have never,



our materials; we cannot
e could wish. In photo-
," circumstances govern
intentions," thus making
torial arts; but arrange-
ready said, are greatly in-
ow to use these aids to

the subjects chosen by
ve the inclination, or,
a fresh place. It is,
the lead of others than
s are not attempted for
They look beautiful in
stographic traditions—
But the photographer

much,

touch

you have the least
new thought, give it
r it is not given to
to be afraid if your
to everything that
shodox; if there is
part of its merit.
verlooked, if not
ed of the technical
s were of hearing
fully put a con-
sh could as easily

have been taken with perfect definition, and it turned out to be one of the most popular I ever did. But I hope this confession will not lead my young readers astray; it was not the mere fact of part of it being out of focus that made this picture a favourite with the public; the subject was sufficiently interesting to overpower the technical defect. What you should especially endeavour to avoid is the dead level of respectable mediocrity. Sir Walter Scott, in writing to his publisher about one of his poems, said, "As for what is popular, and what people like, and so forth, it is all a joke. *Be interesting*, and the only difference will be that people will like it so much the better for the novelty of their feelings towards it. Dullness and tameness are the only irreparable faults."

Some photographers estimate the value of their subjects by the amount of difficulty they experience in obtaining them. I once knew a man who cared nothing for the most perfect effects that nature could afford, if they gave him no trouble to reach, and he always went into raptures over an ugly view obtained from an almost inaccessible place, at some risk of his life. This man might have made a respectable athlete, but he was beneath contempt as an artist.

Landscape painters now pay increasing attention to the introduction of figures into their pictures, and it is seldom that landscapes appear at our exhibitions from which human or animal life is altogether excluded. But it is apparently expected to be different in photography, if we are to be ruled by some recent decisions. For some curious reason or other, it has been decided by some judges at exhibitions, that if a landscape contains a figure, it may become a *genre* picture at the discretion of the judges—a not inconvenient way of sorting out the different kinds of pictures to suit different kinds of medals; but it is very puzzling to those to whom the word landscape means a definite kind of picture, even if the term





conveyed by the works of David Cox consists in the way in which he always introduced his incidents and figures so naturally, and so appropriate to the place. There can be no doubt that the introduction of some incident in a landscape adds vastly to its interest. Let the picture tell a story, however slight, and technical defects are forgotten. The scenes of rural life by Birket Foster, especially his drawings on wood as illustrations to books, afford grand lessons in the introduction and composi-



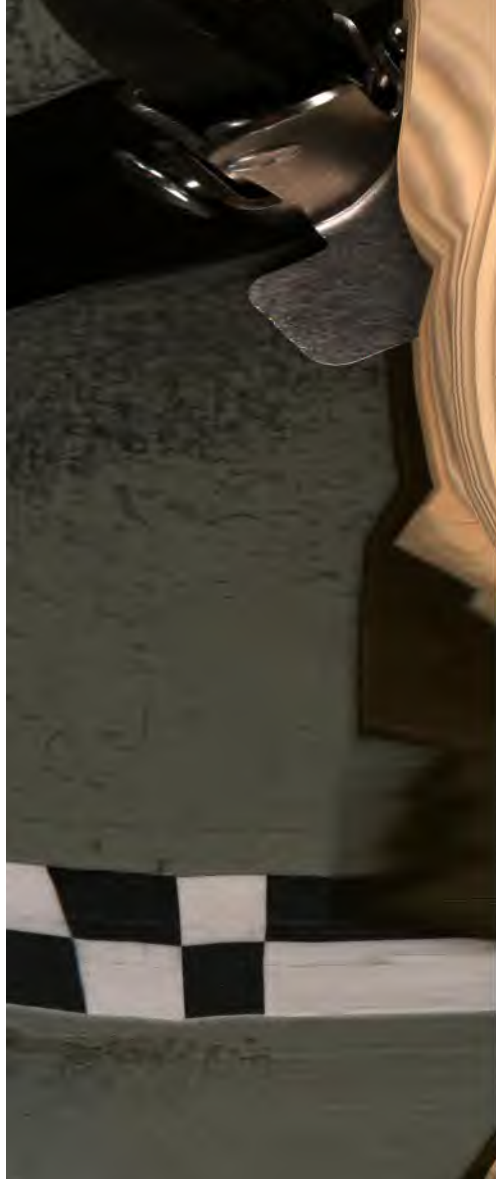
tion of groups of figures, and incidents, and light and shade. The student will find in these illustrations the great use made of one artistic expedient, which I have often mentioned, and which is always successful.

The extreme limits of light and dark are brought together in small quantities, and the rest of the picture is in demi-tints and half-tones. If two horses are drawing a cart, as in the illustration, the one will be black and the other white, and they will be found to be on the one spot in the picture that was necessary to be so occupied to pull the whole together. If

as to its meaning. This the kinds of pictures was hibition, that a medal was sship" (a picture to which I Portrait! This, of course, less a landscape. If the ly carried out, we should To give only one instance, he Disobedient Prophet," sure to give the picture Wilson, Gainsborough, any others in whom we scape art, would have they had been painting

of the picture refers to then the picture is not e, whom all the world an simple for two y already mentioned, res introduced for the and Rebecca," "The If we do not further crowd or incident, a catalog of the vture of which I iberd thus:—"61, nunciation, or the

, there are one or en as models by and make his of figures, with of the pleasure



GRAPHY.
1, a white cow will be found
ne of the others will be found

ow the black hat of the man
sky, and the light children
the background. The same
ducks in the water.
rs want in their subject and
originality, more daring,
old grooves long enough,
e of rails, or retired into a

CHAPTER XI.

FIGURES IN LANDSCAPE.

A REALLY beautiful landscape photograph, one that is perfectly satisfying to the eye and mind, is very rare. This is an admission I make with the greatest pleasure. So many pictures belong to the dreary order of "might-have-beens;" so many miss by a narrow chance the ray of inspiration that will create a glory even out of an unpromising subject. One of the most depressing of the effects we experience in a photographic exhibition is caused by the prevalence of those pictures which have not quite attained success. Mechanically perfect, clean, sharp, and precise, they lack some subtle quality that is often found in pictures technically poor. Rejlander's works are not yet forgotten, I hope. In them we seldom found one that was from what a photographer would call a good negative, yet, in nearly every picture he produced, there was a something that carried it infinitely beyond the ordinary photograph. It is not easy to define in what respect any particular photograph fails to produce the fullest effect that should have been got out of the subject; but it is easy to see that a great deal more could be done to improve landscape photographs than is done, in a variety of ways, one of the chief of which is, as I am trying to show throughout this book, the proper introduction of figures; and in insisting on this point I shall probably repeat in this chapter the substance of what I have already said; but reiteration may serve to

press the matter more home to the memory, and the examples will make it more clear to the eye.

The first thing that strikes one, as a rule, on looking at one of the ordinary run of landscape photographs is, either that it is very much in want of figures, or that those that are introduced are very much out of place and not adapted to the subject. Perhaps more landscapes are spoilt by the misappropriation of the figures than by the absence of them; but this simply proves that the photographer was wanting in taste or knowledge. But difficult as it necessarily is to get figures that will assimilate with the landscape, they should never be neglected. Landscape without a figure is a suggestion unfilled, a fitness unused, an opportunity wasted. The figures should be not only *in* the picture, but *of* it. If more than one is introduced, they should appear to so belong to each other that to separate them would ruin the whole. In a perfect work—a work, however, which I admit is unattainable—it should be impossible to add or to remove from any portion of it. We should, then, aim at producing work that approximates to this condition. If a figure is introduced, it should be felt that this figure gives value to the picture, that it gives importance and support to the composition, and, providing the scene is not of overpowering splendour, that the picture is *made* by the figure. It may look like an accident, but however true it may be that the art should conceal the art, that which to the general public looks like accident should appear to the trained eye as the outcome of deliberate purpose—the result of educated thought, and the expression of subtlest art. A figure, in fact, is often the key-stone of the building upon which the stability of the whole structure depends, and it is this “key-stone” that is almost always taken at random, without any thought or consideration. A figure is too often, indeed, a mere after-thought, struck in at the last moment, and consisting of any material that might be at hand. This

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rule, on looking at one
tographs is, either that
or that those that are
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hension of them; but this
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not at random,
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at the last moment,
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method of proceeding is entirely contrary to what should constitute good art. Figures should be selected and arranged. It is often possible to find suitable figures on the spot; but this is a mere chance to which the photographer should not subject himself. He may find sailors at the seashore, or agricultural labourers in a field; but it is much better to make arrangements with them beforehand; while, for the usual landscape subjects, it very rarely happens that suitable figures can be found haphazard. It is much better to take your models with you, having first paid particular attention to the dress and general get-up. It should also be decided whether a dark or a light spot is required in the particular position in which the figure is to be placed, also whether any story is to be told, or any title suggested for the picture. Most commonplace bits of nature can be made to yield pictures by proper treatment, especially that of light and shade, and arrangement of figures.

I now propose to give one or two slight examples of how a subject which would be otherwise uninteresting may be rendered pictorial by the introduction of a figure or figures. It is difficult in small wood-cuts or block illustrations to give an idea of photographs, and, in the present illustration, I must trust a good deal to the imagination of my readers aided by description. The subject of the first illustration consists of a pool of water, with an overgrown hedge-row partially over-hanging it, and a bit of distance. In itself there was nothing in this of which a picture could be made; but the arrangement of the lines, and the breadth of light and shade, suggested possibilities which should not be neglected. All that was wanted was a point of interest which would first attract and gratify the eye, give a meaning to the subject, and collect together and harmonize the scattered light and shade. It was obvious that a figure or two would easily do all that was necessary if they were well placed, and could be made to look

as if they were in their natural and right places. It was not necessary that they should be large (indeed, in this case, I have chosen an example showing how valuable small figures may be), but they must be, above all things, conspicuous. Two figures were therefore chosen, and dressed in the extremes of black and white. They were placed at the balancing point of the angle of the composition, to give it support, and in opposition to the greatest distance, so as to throw it back and



give space. The figures are occupied in "Watching the Newts," which provided a title.

I think I may allow myself here to give the sequel of the story of this picture, although it tells against the photographer, and especially against the maker of the dry plate he used; but it contains, perhaps, as useful a lesson as any other I could give. This photograph never arrived at what might be called exhibition completion. It turned out one of the "might-have-beens," from a different cause to any of those to which I alluded in the commencement of this chapter. The scene was difficult to get at. The subject was a good one, for the

and right places. It was not large (indeed, in this case, I g how valuable small figures above all things, conspicuous, and dressed in the extremes placed at the balancing point to give it support, and in, so as to throw it back and



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ve the sequel of the
st the photographer,
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any other I could
hat might be called
the "might-have-
those to which I
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ood one, for the

addition of the figures had made it a fine subject. The wind was calm, the light perfect, and yet the photographer confined himself to one shot! Only one plate was exposed! He was guilty of that economical folly which should never be allowed to have its miserable way in photography. When the plate was developed, it turned out an exceedingly fine negative, except in one respect, and that one exception was fatal. The plate had been unevenly coated. The film was thicker on one side than the other; the consequence was, that it developed densely on one side, and was approaching transparency on the other where the film had been thin; the picture was, therefore, lost.

I will now give an example of how an uninviting bit of coast may be turned to pictorial account by the addition of appropriate figures. This time I have purposely chosen a subject in which the figures are larger, and form a more important part of the composition than in the first illustration. In this case, I give the bit of coast without the figures, in contrast with the completed picture in which the figures are introduced. The subject is that of a girl looking into the basket of a friend who has been shrimping, and asking the question: "What Luck?"

There is another change that may be introduced with advantage in landscapes, which this illustration suggests. The photographer seldom allows his figures to look larger than pigmies. He seems afraid of a figure of any importance, whether in size or pose. There is no good reason why he should not introduce larger figures with effect. Anyway, there are no technical difficulties to prevent him. The employment of gelatine plates has so reduced the time of exposure that the danger of figures moving is very little indeed, and if the precise photographer insists upon everything being in focus, the quick plates give him the opportunity of using a small diaphragm. Or the resources of combination





OTOGRAPHY.

Double printing is now
od, as any other part of



illustration was
on one plate,
starting old man,

whose figure comes in so well in the distance—more visible in the original photograph than in the sketch—was, I confess, almost an accident ; all I had to do when I saw him moving off was to be ready to expose the moment he arrived at the right place. It was the practice with the painters of long ago to make a great distinction between figure and landscape ; it was neither a figure picture nor a landscape which engaged their attention, and, in a limited sense, I agree with them ; but many modern painters—to mention a few, G. D. Leslie, H. S. Marks, Marcus Stone, F. Walker, G. Mason, and J. R. Reid—have shown us that very charming pictures may be produced containing important figure subjects, but in which it has not been necessary to sacrifice the landscape. The figures may often be made to tell a story or illustrate a poem or poetic thought. But the question of “subjects” has already been considered.





vast world has sprung! It is one of the earliest experiments of Nicéphore Niépce, and was done at Chalons-sur-Saône in 1826.

We have all got into the habit of supposing that photography was invented in or about 1839, simultaneously by Daguerre in France, and Talbot in England; but Daguerreotype was only a development of Niépce's invention, at which he had been at work for many years. But this is a digression. Let us get into the sunlight.

Some time ago, looking over a dealer's stock, I came to a photograph that quite surprised me. It was of rather large size, about eleven by seven, mounted as a panel on thick board, with gilt edges. It represented a scene in the Highlands—Loch Katrine and the Trossachs, I think, the famous scene described in the "Lady of the Lake." The composition, and light and shade, were quite admirable; but what struck one most was the almost perfect expression of sunshine in it. It absolutely glowed with sunlight! I do not know the name of the photographer. I was about to ask for it when I was told the price of this lovely print was one and fourpence! And I felt a sort of instinctive delicacy in asking the name of a man who had the ability to produce such beautiful work and sell it for a few pence. I preferred to think it the production of one of those indifferent photographers who sometimes meet with an accidental success, and trade it off at so much per cent. profit on the materials used, like a baker or a tailor. This little incident set me thinking on the subject, and I came to the conclusion that, although a large majority of out-door photographs are taken in sunlight, very few of them really represent the "merry sunshine," or what has been still more admirably called, "Nature's smile."

There is no doubt that to represent sunshine quite completely, colour is necessary; but the effect of sunlight can be very well suggested without its aid. Turner is famous chiefly

II.

OF LIGHT.

ose whom Shakespeare
1 takes the picture, a
the early time when
un-pictures, and well
, days, the sun had a
The experimental
his sitter in the full
s, and if the victim
ashed, he was lucky.
at a portrait could
iving to give many
nprovements in the
a talking of it, we
—nothing particu-
if we compare the
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and that with an
the hand is not
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of his works will reveal the
to light and shade. This is
ures engrave well. Ruskin,
ne of his earliest works has
pensably necessary to the
the phenomena of nature,
ual, is his theme. "I have
unimportance in nature of
th light and shade. The
ed by all really good works
as their colour is most
ay choose to assume, is
oscuro, from which there
of tint is considered of
one particle of arranged
ed to interfere with the
hence it is that engrav-
lour are often rapid and
d has not been rightly
and captivating and
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tant feature in nature,
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rehand, be content to
life."

seldom represent sun-
ould rather give up
always get in black
t give the massing
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ad over the picture
light; but if a
breadth of shade,
gested, especially

if the composition of the view allows of distinct and vivid cast shadows.

There is another effect of sunlight that has never been well given in a photograph—I mean the effect of passing clouds over a sunlit landscape. To render this effectively, the view must be somewhat extensive, and exposure short. There should be no near foreground, especially of leaves or other objects that would be affected by wind, for the best effects of this kind are accompanied by strong breezes. These subjects are, I know, quite possible. Some time ago I got a capital example of it in North Wales, but the negative was spoiled as a picture by the movement of an ash tree which came rather large in the foreground, and was destroyed at once. I have also found the shadows of clouds on the sea to come very perfectly. In connection with the destroyed negative to which I have just alluded, I may mention that I find it a good plan, when a negative has some radical defect in it, to destroy it at once. If you stop to think, you will persuade yourself to keep, and perhaps print and exhibit, a picture which never should have passed the development stage of existence.

There is yet another effect of sunlight that always has a peculiar fascination for me; I mean that which is seen in deep woods, especially when there are some grand and hoary trees

*"Whose antique roots peep out
Upon the brook that brawls along the wood."*

A broad mass of sunshine falling on the trunk of one of the giants of the forest, contrasted by the deep shadows of the wood, these shadows again relieved by distant trees in sunlight, seldom fails to produce a broad and picturesque effect.

To help photographers to feel how beautiful sunlight really is, I will venture to give a rather long, but most picturesque



Painters," a book now
 y reader. "There is not
 which light is not felt to
 fore our eyes. There is
 sion of the darted beam;
 falls on the landscape
 m, equal on all things,
 ing, animated, exulting
 oices, and acts,—which
 -which seeks, and finds,
 rock, from leaf to leaf,
 hing, or scintillating
 olier moods, absorbing
 ness of its repose, and
 nt, and doubt, and
 entangled in drifting
 t still,—kindling or
 living light, which
 it, which sleeps, but

ape photographs, it
 lighted from the
 r less behind the
 few attempts will
 ," effects. They
 ing as a photo-
 the teeth of the
 ility for striking
 fford exists. I
 in the picture,
 that it should
 The luminary
 er's wonderful
 by a tree, as

in many of Turner's and Claude's most successful pictures, or
 behind a cloud; or it may be so high in the heavens as to be
 without the field of the picture, but yet have an influence on
 the clouds and landscapes.

Notice the beautiful perspective effect of long shadows of
 tall trees as they run from a distance up to your feet. Even
 ugly nature is sometimes made picturesque and enjoyable by
 the way the light is thrown upon it. The portraitists have
 found this out, and applied it in the wrongly-called "Rem-
 brandt" pictures, though they sometimes overdo the effect,
 not knowing the artistic value of reticence and sacrifice; even
 the poet has noticed the value of shadow when turned towards
 the spectator. Everybody must remember the rich attorney's
 daughter, in Gilbert and Sullivan's opera, who had arrived at
 a very mature age; the magic of light and shade seemed to
 make her young again—

*"You really might take her for forty-three
 In the dusk, with the light behind her."*

In taking pictures with the lens in front or nearly in front
 of the camera we get the highest light opposed to the strongest
 dark, a very favourite form of composition among painters,
 and an excellent expedient for securing powerful effects. By
 placing the extremes of light and dark in juxtaposition, as I
 have often had occasion to remark, a key-note is secured
 which accentuates the mass and contour of the object so
 relieved in the most powerful way, and gives the utmost limit
 of effect. By opposing—to borrow an illustration from a
 sister art—the extremities of the gamut of light and shade,
 the artist enables the eye to gauge and be sensible of the
 tenderest tones and semi-tones in other parts of the picture.
 By bringing the darkest mass of the picture, whether it
 consists of a boat, or a ruin, or a tree, against the lightest
 part of the sky, the value of each is enhanced, and a delicate



ained that would be difficult

there are great difficulties in
atives with the lens turned
are difficulties. But what
a, objects to difficulties, or
e the taking of a subject
ficulties is one of the most
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urrel-organ, although it is
it of the latter, than to
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The lens, acting as a
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see any objection to a
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ical beauty of their

They think more of
them. I don't want
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as that I don't think
ass in the darks, or

's certainly a very
cannot be got over.
have never seen it
es, when the film
glass to give the
e plates that gave
ve flat lights and
all the tones in
rest dark; both

defects arose from the maker having been too economical with
his bromo-gelatine, and the film was thin and blue. Even
these plates could be made to give images free—or almost
free—from halation, by being properly backed with burnt
sienna; but nothing could induce them to give the proper
proportions of light and shade.



CHAPTER XIII.

ON SEA AND SHORE.

BEFORE the advent of gelatine plates, photographs of the sea were the unfulfilled dream, rather than the accomplishment, of the photographer. It is true that some very creditable results were produced (chiefly by the aid of double printing), especially for the stereoscope, and, in a few instances, of larger sizes ; but nothing to be compared to the marvellous achievements that are now open to the followers of our art.

But with the sea, now we have the means of photographing it, we are doing to-day almost exactly what the earliest photographers did with landscape ; we are content to take almost anything that presents itself to us, and think it good if it is sharp. The possibility of getting the tumultuous waves in so short a time that they appear in the print to be quite still, is such a surprise that many photographers appear to be quite satisfied with it, and the simple pleasure of surprise is enough for some people, bearing out the adage " Little things please little minds ;" but when the novelty of quickness wears off, they will find there is a good deal more to be done than has yet been accomplished. At present there is too much disposition to rely on accident. A photographer will go down to the sea and fire off some dozens of plates in the hope that a few of them will turn out prizes. This is photographing with the hope of a miracle happening, which I need not say is not art.

XIII.

FORE.

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little things please
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is photographing
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In producing plates quick enough to receive the ever-changing, restless sea with ease and certainty, the photographer has had placed in his hand weapons with which he may conquer a new realm. And this addition to his conquests will be fortunately more appreciated in our country than any other, for Englishmen love the sea, and are never happier than when on its surface or its shores. Subjects are more plentiful on sea and shore than in other places. Nearly my first experience with gelatine plates was on the sea, during a yachting cruise on the Clyde and among the Western Islands of Scotland.

Plates and shutters have greatly improved since then; but I was astonished at the wonderful ease with which good negatives could be got even on the unstable base of a yacht in full sail. One of the difficulties was to get the horizon even approximately level. The roll of the boat was not of much consequence, but the pitch, if it happened at the moment of exposure, was often fatal. Recent experiments have convinced me that this difficulty can be modified by using a camera stand with a ball-and-socket joint, with the camera loosely fixed, so that it can be turned about quickly by the hand. With this arrangement, and a finder, combined with a pneumatic exposur, many difficulties disappear. A finder is of great use, for without one the photographer may discover that a vessel has escaped from the field of the picture altogether, or left only her mizen behind her, like little Bopeep's sheep. There are several good finders sold now, but they are most of them too elaborate for my use. I like every piece of apparatus to be as simple as I can get it, and am even prepared to give up some advantages to attain simplicity. The following plan I find to answer sufficiently, and it is always at hand, and never requires separate setting up. The ground glass of my camera is hinged, and when the slide is in, falls flat on the top. On the glass are drawn three lines,



the other two from E to the
 as is flat on the camera, by
 along the central line, as you
 t the centre of the picture,
 d lines, you find how much
 w. The diagonal lines must
 ens you are using. If the
 he top of your camera but
 , there will be no difficulty
 on of this arrangement.



nothing. A long focus
 angle.

considering in taking
 ings are possible now.

A ship going broad-
 than one coming end
 el is going parallel
 s fresh sky behind
 t is coming towards
 , same space for a
 und allows a more
 at photographs of

railway trains going at full speed have been so easy,—they are
 all taken end on. A vessel sailing in the same direction as
 yourself will allow of a longer exposure than one that is meeting
 you, and objects on the deck of the vessel on which your camera
 is placed will allow of a very prolonged exposure even when
 the boat is rolling considerably, always making allowance for
 the jerking of the rigging. It will be found that camera,
 vessel, and all the objects on it roll together, and, all things
 being equal, have no effect on the definition. The extra-
 ordinary photographs of yachts exhibited of late years show
 that marvellous results have been obtained. The majority
 of these pictures were taken while racing, from the deck
 of another vessel. There must have been, of course, many
 failures in taking these pictures; but much as I object to
 “flukes,” when a photographer produces some hundreds of
 such pictures as these in a season, I cannot put down success
 entirely to accident.

But it is on and from the shore,—

*“ Among the waste and lumber of the shore,
 Hard coils of cordage, swarthy fishing-nets,
 Anchors of rusty fluke, and boats updrawn,”—*

that the photographer ought to expect to find his best subjects.
 Life on the shore is full of pictures. The sailors and their
 occupations afford plenty of incidents, while the sands and
 shingle and cliffs supply picturesque surroundings. There is
 only one aspect of the sea which defies the cleverest painter or
 artist of any kind to get anything pictorial out of it, except as
 a background for figures. A dull smooth sea with nothing on
 it is the most monotonous, insipid, and characterless thing in
 nature. It is fortunate that this effect seldom exists for many
 days together, and the photographer who goes to the sea will
 find plenty to do, if he has the power of seeing what to do,
 and knows how to do it.



there ought to be little
the stranger who wants
an intelligent boatman.

Through him you will
hear yarns and be liberal
in the getting pictures
terms. If you manage
to be interested in your
and the assistance they
offer pots, and other
advise to move, and the
opposing you get the
a dozen sailors work
great lugger for the
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done at one exposure. In a late exhibition I noticed several
sea views into which the sky had been printed from a separate
negative. In these the clouds were seen to go down to and
behind the horizon. Now this is an effect that is never seen
except in the clearest of latitudes; it occasionally nearly
occurs in Cornwall, where the air is sometimes extremely clear,
but I have never seen it further North during the observa-
tions of many years. There is always sufficient density of
atmosphere to give a line of what may be called plain sky for
some space above the horizon—that is, between the clouds and
the sea.

Many fine pictures can be got of the sea breaking on the
shore, from the dash of the giant waves, crashing and smashing
themselves into foam on the shingle, to the beautiful effect of
long rolling waves creeping slowly over the wet reflecting sand.
The chief qualification a photographer requires for taking this
kind of picture is presence of mind combined with ready
thought, so that he may be able to say at the instant, "This
is good!" and pull the trigger; or, "This won't do!" and
leave it alone.

The shore is very fertile in suggestions for subjects. The
accessories are so picturesque that they call aloud to be photo-
graphed, and pictures containing figures can often be snatched
with great ease. The photograph from which the illustration
is taken was exposed without the little girl knowing anything
about it. The camera was focussed on the crab baskets, and
the young damsel came to play with them. The elder girl,
who had been acting as model in several pictures, at a hint
from the photographer, walked quickly to the baskets, stooped
down to speak to the child, and, before she could look up, the
picture was taken.

To the artist photographer, a fishing village, picturesquely
situated between overhanging cliffs, presents dozens of available
subjects. The space covered may be small, but the ever-varying





change. On the beach the
d dry, keeled over on their
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a picture that could only come to him who knows how to wait,
but which happens daily, and is certainly possible.

Then the sale of the fish on the beach by Dutch auction, the
removal of the fish to market, or the packing them in boxes or
barrels; all these give subjects. So also do the children on the
sand; but this is so obvious, and has been so often done, that
I will say no more about it.





and that without respect to the direction from which the light came. Photography, as I have often remarked, should be confined to the possible. Now I need not explain that it is impossible for the same clouds to exist in the same form in different parts of the earth; that no miracle in nature could produce the same sky effect exactly in separate places or on separate days. But this is not the lowest depth; I have seen in exhibitions photographs ascribed to various photographers, all of them with the same sky! There is no getting away from the fact that these photographers must have each bought their sky negatives, printed them, and unblushingly sent them to the exhibition under their own name! This is artistic immorality.

The sky is the commonest thing we have—it is always with us. It is so familiar to us that we seldom give it more than a passing thought. "It is a strange thing," says the author of "Modern Painters," "how little in general people know about the sky. It is the part in creation in which nature has done more for the sake of pleasing man, more for the sole and evident purpose of talking to him and teaching him, than any other of her works, and it is just the part in which we least attend to her. There are not many of her other works in which some more material or essential purpose than the mere pleasing of man is not answered by every part of their organization; but every essential purpose of the sky might, as far as we know, be answered, if once in three days or thereabouts, a great, ugly, black rain-cloud were brought up over the blue, and everything well-watered, and so all left blue again till next time, with, perhaps, a film of morning or evening mist for dew. And instead of this, there is not a moment of any day of our lives when nature is not producing scene after scene, picture after picture, glory after glory, and working still upon such exquisite and constant principles of the most perfect beauty, that it is quite certain it is all done for us, and intended for our perpetual pleasure. And every man, wherever

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will be conspicuously noticeable in the pictures of Wilson, Cuypp, Ruysdael, Hobbema, and others of the old masters; but photographers have found it best to nearly fill their pictures with their subject. The early practitioners were compelled to this, in a manner, by the difficulty of treating the sky, and they got rid of as much as they could of it; but our modern methods have changed all that, and we can represent the sky as perfectly as any other part of nature. Still the practice of crowding the space with the subject by placing the horizon high up in the picture yet survives. Let me recommend the student to try something different. Try a picture over a flat or slightly undulating piece of ground, such as is to be found on almost all of our commons; if you can conveniently get a figure, or a cow, or a sheep, or a cart and horse, to help to make up the picture, turn the camera towards the sun, of course shading the lens from the direct rays, and make a negative occupying about one-third of the plate. You will find that the sunlight, skimming along the upper edges of all the forms, produces a good and novel effect. Print this negative rather dark, filling the other two-thirds of the picture with a sky negative taken under the same conditions, but not necessarily at the same time, and if everything has been done well, you will find you have got a fine effect. I have recommended you in your first attempt to turn your camera to the sun, because the clouds in that position are often very beautiful in form, and strong in light and shade, and therefore more easy to photograph; but it will, of course, be understood that the sky is possible and generally beautiful in any of its phases as regards the sun, from morning to twilight. There are a few precautions that must be observed. The light must always fall on the clouds from the same direction that it falls on the landscape. Nothing could be more incongruous than a foreground lighted from the right, and the sky illuminated from the left. It is these departures from truth that bring discredit



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of sentiment."

All this must be done with knowledge. This knowledge will
come easy to the observing student, but it must be a knowledge
of nature as well as of art. I hold it legitimate for the photo-
grapher to produce his effects by any means so that they are
so true to nature that experts in nature shall not be able to
deny their truth.





what we complimentarily call the brute creation, we cannot expect to get the best results if we come upon them, camera in hand, as total strangers.

There are few animals that cannot be photographed, as Mr. York and Mr. Dixon have shown in their marvellous pictures of animals taken in the Zoological Gardens; but it is not of "wild beasts" that I have anything to say here. It is the domestic animal that is more likely to engage the attention of those for whom I write. Infinite care and patience are required to photograph animals; but some are much more difficult than others. It is seldom, for instance, that a cat will allow herself to be approached by a stranger on photographic thoughts intent; while it is imagining a vain thing to take her to the studio or other strange place for the purpose of having her portrait taken. Of all the domestic animals, the cat insists most on having an "At Home" portrait. The dog is different. He does not care where he has his portrait taken so that it is done in the least possible time, and without much fuss. The large dogs, as a rule, take it in a lazy, contemplative manner; while the small dogs—by far the most difficult—seem to want to know all about it, and are not easily controlled or kept within range of the focus. It is difficult in writing to give any suggestions about the management of any animals "under the lens;" but you may take it as a rule that violent noises used to attract the attention of dogs will have a contrary effect to the one intended. A quiet little noise with the mouth, scratching a paper, or gentle rapping out of sight, will almost always make a dog look up; indeed, it is scarcely too much to say that expression may be controlled by these or similar means; while everybody knows the exciting influence of the word "rats" on dogs of the terrier kind. But this should always be kept as a last resource, for no well-educated terrier can sit still for long, however obedient he may be, when he hears the word "rats" whispered even in the gentlest tone.

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the photographer. This is done by a drink; but the exposure is to take place, and is partly checked by the sun being partly covered by or some time before the artistic pictures of dogs are shot at them than in

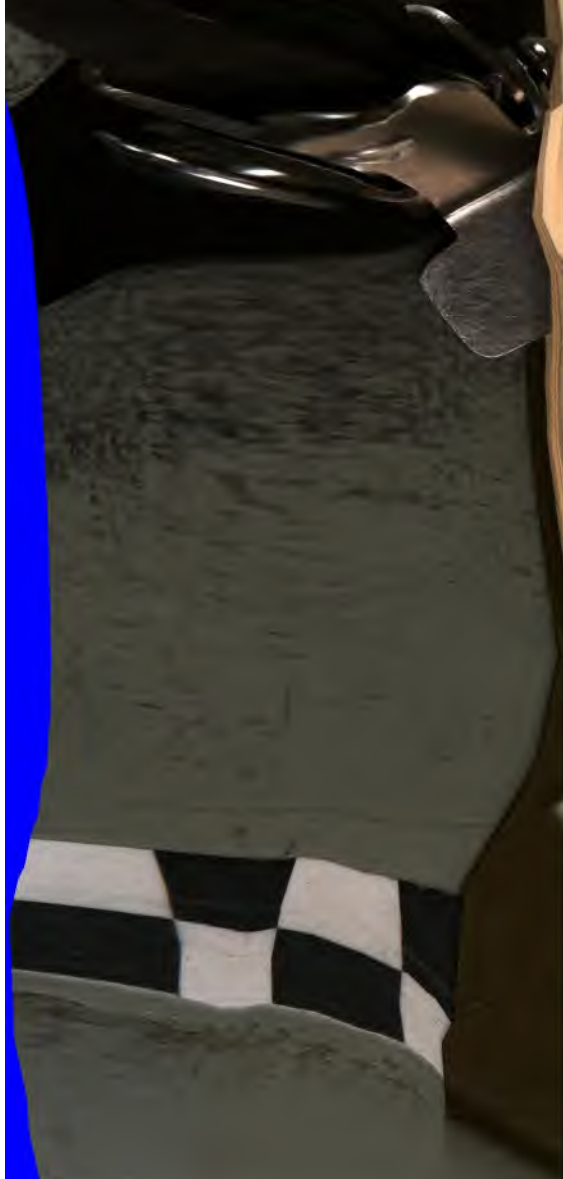
after the horse is the horse thinks it the and wants its portrait. The photographer has no difficulty in making the exposure is easy—for even a horse is bright. A horse is in the way of expression. The one thing to do is to get the legs to show. It is the other two, and two legs. A horse is in a fashion even to photograph a horse. It is stated that the horse is out at both ends

pick up their ears a newspaper or a There are some but, fortunately, a bit unceasingly; evening the curb. The king of the tail The only way to do it on a cloudy day. If better to do it

out of the sun. The violent light and shade of sunshine is apt to spoil the likeness.

With the painter, cattle-pieces have always been favourites. The names of Cuyp, Paul Potter, Ward, and Cooper recall triumphs in cattle-painting in generations that are past or passing; while the modern school, so different from its predecessors as to be almost a new art, has its constant admirers. But by whatever school they are produced, pictures containing cattle and sheep will always find favour with the country-loving English people. Now I do not know that photographers have yet offered to the public anything very admirable in the way of cattle-pieces. If they have been produced, they have certainly not appeared in our exhibitions. Mr. Berkeley has shown us in one little gem, which he called "Noon," a perfect group of cattle in a stream; Mr. Gale has turned agricultural horses to good pictorial account, and a few sheep are found occasionally in landscapes; but the great cattle photographer has not yet arisen. Capital pictures could be obtained; the things required being opportunity, patience, and skill. The photographer who wants to succeed must make his opportunities, and he possesses the two other qualifications, or he is not in a state to gain much advantage from reading this book. A fortnight's residence at a farmhouse ought to put many fine subjects in the student's way. Milking-time is always a good subject, one that comes ever fresh, however treated. "Feeding" is a theme that always supplies food for the artist. Feeding cattle—feeding pigs—feeding sheep (a splendid snow subject) feeding chickens—feeding pigeons, ducks, and geese; there is no end to the opportunities these operations afford.

In taking such photographs of animals as are here suggested, don't forget that your object is not so much to get a portrait of a difficult subject, as to make a picture. There are some who think that if they succeed in getting the beast still, they have done all that is proposed; but this is only a very minor



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CHAPTER XVI.

OLD CLO'.

THE student should never omit to pick up quaint and picturesque bits of costume whenever he has the opportunity of doing so. Aladdin's enemy, the African magician, offered new lamps in exchange for old; the modern magician, who evolves pictures by another kind of magic, may do worse than follow the example of his African brother. I am sometimes tempted to trade in the same, apparently, insane manner, and give a new frock in barter for a weather-stained old garment not intrinsically worth tenpence. It is curiously difficult to meet with anything strikingly picturesque and suitable in the way of costume, and still more difficult to secure it. The wearers at first think you are making fun of them, and end by thinking there is something more in it than meets the eye, and that they ought to have made a better bargain. It took an artist friend of mine some hours and a long journey to buy a navy's waistcoat. The garment is a perfect treasure to a painter, but not of so much use to a photographer, for its virtue lies in colour. It was originally a blue velveteen, but had become worn and weather-stained into a lovely harmony in blue and green. My friend was coming on a visit to me at Tunbridge Wells, and saw the possessor of the wonderful waistcoat on the platform at Charing Cross Station. He followed him into a "third-class smoking," got into conversation, plied him with tobacco, and after a lot of diplomatic talk, offered to buy the coveted garment. The thing was not worth eighteenpence, but my

friend offered seven-and-six. The navy thought he had met a fool or a millionaire, or perhaps both in one, and refused to sell at any price. Tunbridge Wells Station was reached, and the bargain not concluded. The painter ought to have got out here, but the waistcoat was too tempting, and he went on to Hastings with the navy, where he at last managed to arrange a deal.

An artist, who built himself a "lordly pleasure house" in the country, gave every old woman—and young one, too—in the parish a red cloak, that the spots of bright colour should add a charm to the landscape. Not knowing their origin, I once tried to buy one of these cloaks, and then I learnt the mystery that had puzzled as well as pleased me. The village was not entirely inhabited by descendants of Red Riding Hood, neither had the fashion of that particular cloak descended from generation to generation, like the tall Welsh hat, which descends as an heir-loom from mother to daughter in the Principality. It was a happy thought: but there was one defect—the cloaks were all alike in cut and colour; there was no variety. Now, what the student should aim at in the collection of a rustic wardrobe for photographic purposes is not only picturesqueness, but variety. It is more difficult than would be supposed to get what might be called, prosaically, a "change of clothes" for your models. And if you have collected a great variety, you have a predilection for certain dresses and effects, and they insist upon coming in like the much-quoted King Charles's head in Mr. Dick's "Memorial." I am painfully conscious that I fail in this way as much as anybody. There is a particular way of arranging one of the articles of rustic dress I so often adopt that my artist-friends call it my trademark. I do not mean to point out what it is more particularly, for I don't want to make it more conspicuous, and I am sure I shall want to use it again.

The dresses need not be the unsophisticated bits of drapery they appear to be in the finished picture. There is no reason in the world why a white apron or handkerchief should be

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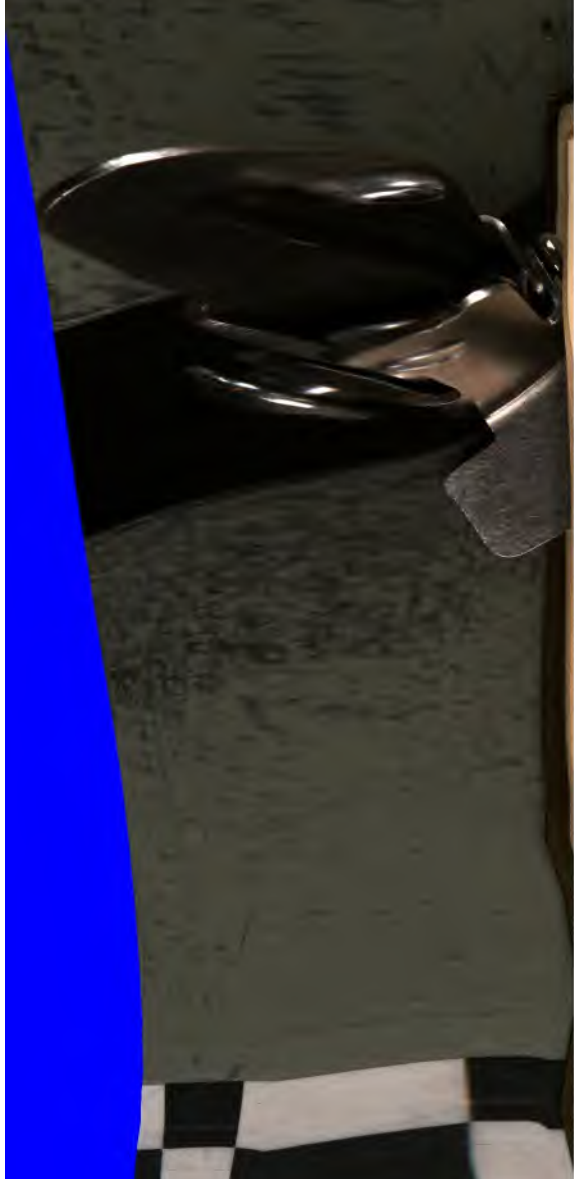
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absolutely white in the original, when they would give nothing
like so pleasing an effect, and photograph much worse than
if they had been dipped in a weak solution of coffee or
"Judson." In addition to dresses, cloaks, aprons, handker-
chiefs, and the like, great variety of effect can be got out of
hats and bonnets. There are marvellously picturesque shapes
in straw to be picked up for a few pence; those introduced a few
years ago, called, I think, Zulu hats, sold at about twopence
each, added a new beauty to rustic life. But it is the sun-bonnet
that is characteristic of the country. This is made in every
variety of shape and colour. Sometimes a light one is useful to
come out as a light spot against a dark background; sometimes
a bit of dark is required to contrast with a brilliant light.

In dressing your figures, let there be no mistake; your
figures must be so like the real thing that only the initiated
shall discover the difference. Fancy dresses won't do. Corydon
and Phyllis fresh from a costume ball may be very well as
china ornaments, or on the stage, but they would be out of
place in an English landscape. Shepherds and shepherdesses
with pet lamps and crooks, and aristocratic milkmaids,
belonged to a time when art and literature were in their most
debased and artificial state, and should never be revived except
in burlesque. I am the more particular in insisting on this
because I cannot help noticing that when attempts are made
to make the kind of pictures I have been writing about,
there is usually a dressed-up look about the figures. This is
not the fault of the art, but of the artist.

Besides dresses, and all that belongs to dress, a collection
of accessories should be got together, such as baskets, jugs,
sticks, hay-rakes, and the numerous little things that are to
be met with in country life likely to give a motive for a picture.

If sea-pictures are your object, it is always well to have
accessories, such as shrimping-nets, lobster-pots, etc., of your
own; you are then independent, and it is not always possible
to borrow just at the time you most want them. When people



or willing, lend the tools into a hayfield to make all that goes to making while the sun shines it is dangerous to have be too busy to attend if you take your own you will be able to give good results.

no question which may be of country life seems of the photographer ly if he should intend are, however, subjects unsuitable to the art ists, and should keep uld never be allowed. itations to which his e scenes and subjects own day. To dress d to call the photo- person, is to commit ant. Although the , or pretend to give o not think of how it you can scarcely be absolute repro- appeared before the instance, entitled hat it is not the Mr. Blank dressed in. There would e "Mr. Blank as ny photographic

career, I was as much a sinner in this way as anybody. I didn't know better. I did not hesitate to call my little efforts by the names of people who had died a thousand years before photography was thought of, or who never had any existence at all. Ophelia, Elaine, Mariana, the Lady of Shalott—these were some of the names I profaned. I soon found out my mistake. I am not one of those who pretend not to read or take heed of criticisms, and have often felt obliged to the critics for many a hint. The following from a notice of the Exhibition, 1859, in a morning paper, is what opened my eyes on the subject. It is curious to read, after so many years, that my first success was as popular as a nigger melody—although not a dozen copies were sold, and it only appeared at two London Exhibitions.

"We do not say that a great many new photographs have not been collected, but simply that there are far too many old ones. Why, for instance, are we to be followed everywhere by the eternal 'Fading Away,' which is fast becoming as great a torment as a popular nigger melody, or any other fashionable street tune? If Mr. Robinson wished to give the public some specimens of his supposed skill in treating dramatic and poetic subjects, surely he could have thought of some novel scenes. We are not sure that Mr. Robinson's figure of 'Mariana' is not new, but we are quite certain that it will not suggest to any one the 'Mariana' of Tennyson. It is simply the portrait of a young lady trying to look like 'Mariana,' and not succeeding. Choloponin, a Russian photographer, has sent, among other things, a figure of 'Mlle. Orecchia as Leonora,' in the 'Trovatore,' which is satisfactory in all respects. If Mr. Robinson had been the producer of this photograph, he would, in accordance with his system, have entitled it simply 'Leonora.'"

I accepted the critic's hint at once, and have never since given any of my figures the names of historical personages. But the particular is not the general, and I see no objection to the use of well-known names, such as Clarissa or Rosalind, for a picture, so that it is not intended that the picture should represent any particular persons, such, for instance, as the Clarissa of Richardson, or the Rosalind of Shakespeare.

CHAPTER XVII.

PORTRAITURE WITHOUT A STUDIO.

PREVIOUS to the advent of gelatine emulsion plates—the marvellous rapidity of which enables the photographer to succeed easily with subjects and under circumstances hitherto deemed impossible—"portraiture without a studio" would simply mean taking portraits out of doors, with all the manifest inconveniences and discomforts such conditions imply; but now that more rapid plates have rendered brilliant illumination unnecessary, portraits can be easily taken in a room, the only light required being that of an ordinary window. Nor need the results be in any way inferior to those taken in the best appointed studio—indeed, I have seen portraits and groups taken in a room that were superior to much of what is called "the best work;" one of the reasons for this superiority being, perhaps, that they were less conventional than the usual studio pictures.

There is another reason why satisfactory results can be obtained in an ordinary room—there has been a great improvement in taste of late years. A greater variety of lighting is now allowable than in the early days of photography, when the head was expected to be nearly evenly lighted, enough shade only being admissible to give relief and roundness; and a flat, plain background was imperative. It used to be an axiom with some photographers that if there was a spot of high light on the forehead and down the nose the lighting

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was right, and every other quality was sacrificed to this curious notion. Now, anything is permitted, and, if well done, admired, however it is lighted, whether the face is full of delicate gradations, or nearly black, as in some exaggerated so-called Rembrandt effects. Let us now consider the various kinds of effects that can be produced in this manner.

Perhaps the easiest kind of portrait to take by the light of an ordinary window is that in which the head and shoulders only appear. It frequently happens that sufficient space cannot be obtained to enable the camera to be placed far enough from the sitter to include a full-length or three-quarter figure; a head, then, is all that is possible. The best kind of room for our purpose is one with a large window on one side, and a smaller one at right angles with it. In a room of this kind it is almost impossible to light the head ineffectively. The sitter should be placed near the large window, and the blind of the small one should be so arranged as to admit sufficient light to soften the shadows. It will be found that almost any modification of light and shade can be obtained by this arrangement. When the use of a second window is not to be had, the shadowed side of the face may be much softened by the aid of reflectors; an efficient and easily-managed reflector may be improvised with a clothes-horse and a sheet, or with a screen covered with white cloths or paper. Another method of getting a delicately lighted head without the use of reflectors would be to place the sitter in a room at a distance of ten or twelve feet from the source of light, and place the camera near the window, looking across the room diagonally at the subject.

Bold and startling effects of light and shade are perhaps more easily to be obtained in a room than in a studio, and often suggest themselves. Rembrandt effects, and all kinds of shadow pictures, are not only possible, but can be produced with very little trouble, care being taken in turning the lens—





traits—towards the window, from the direct rays of light, tints are employed; it must not act to some extent as a refractor.

There is no reason why very A group of figures sitting on a pile of people, which seems to photographers can arrange as they should be no anything being successful there is more scope for before a six or eight-foot plate should there be the figures into focus. It is a lens of wide aperture is suitable. It will be found to be the rapid rectilinear, and will cover the plate

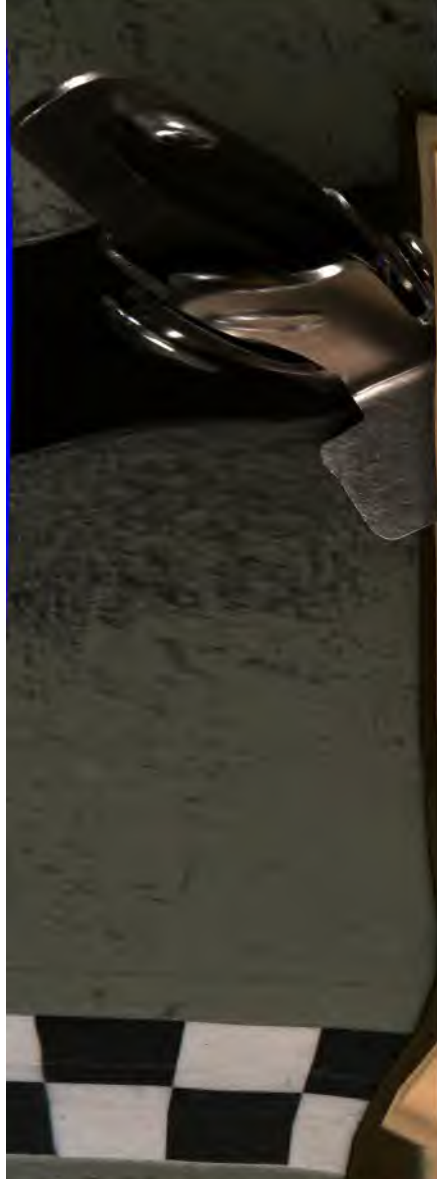
often found that the subject of the object of the scene and patches should be engraving with broad effect if it came from a chimney-piece, any of these could be objection to them; they give a great charm

backgrounds, but should be nothing

loud in composition or chiaroscuro. A knowledge of art has become so general amongst photographers that it is perhaps unnecessary for me to insist so strongly on these things; I will therefore only say that the endeavour should be to avoid flatness, and to produce a variety of light and shade behind the head. Nothing has a better effect or gives so much relief as a background that comes dark behind the lighted side of the head, and light behind the shadowed side. An effect of this kind is easily produced in the following way.

A simple two-leaf screen is placed behind the sitter; the light from the window falls on the leaf behind the shaded side of the head, leaving the other leaf in dark shadow. This is the best make-shift arrangement I know; but there can be no doubt that a properly painted and graduated background is better than any other contrivance that can be devised, because it enables the photographer to place his light and shade exactly where it best suits his endeavours to get breadth and pictorial effect.





men; there were no wrecks on the shore, nor vessels in difficulties on the Goodwin Sands; few ships in the Downs, for the wind was still east, and it is the west wind that drives vessels for shelter; no visitors in the town; nothing on the beach and sea but boats and gulls. I was told that an east wind had nine lives, and that things might mend; and Deal has a sort of prescriptive right to a good proportion of the wrecks that occur on our coasts. "Deal has been very unlucky this year," said my boatman; "how is a poor fellow to keep his wife and family if there are no wrecks? besides, the nasty steam-tugs take such a lot out of our mouths; steam is spoiling the business." Still nothing on the bleak shore and uninteresting sea but boats and boatmen and gulls.

The gulls have always been a fascinating study to me. Photographers of pre-historic times—say twenty years ago—may remember a picture I exhibited of seagulls, and what a prolonged and sometimes angry controversy there was on the question, "How is it done?" That dreary question, which takes all the life and soul (if it have any) out of a picture which has the poor ambition of *being* a picture and not a sample of a process. Amateurs ask what process, and especially what lens and shutter, and when they are told think they know all about the picture to its innermost depths.

It is high time we left off labelling our pictures with the names of the processes by which they are done. Exhibitions consist principally of pictorial results, or attempted pictorial results, produced by the agency of photography, and that they are by photography should be sufficient description. If anybody has a new process to show, or, as is more usual, some modification of an old one, let him show his samples and describe them; they are the other side of the matter.

But let us return to our gulls.

I remembered a photograph—done at Southport, I think—of a large flock of gulls, taken so quickly as to show the details

VIII.

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and what ought to be
of the waves by our
A.R.A., with a photo-
one of the remarkable
others for the purpose
re are photographers
eling" of a picture.
therefore I will try
de, even if I have

s telegram from a
gale; business
chance of photo-
ut was too late.
an was expected,
" for the boat-



did not seem to me to be
 gull as it appeared to my
 remarkable instantaneous
 other animals that have
 e of the gulls, especially
 reared true enough, but
 ; at right angles to the
 ing down, and there was
 bore. At Deal I made
 this direction, and could
 k against the sky quite
 past, and being black,
 Any one seeing that
 ge of what a bird was,
 instead of two only.
 accounted for scientific
 clearly given in Lee's
 better than quote it:

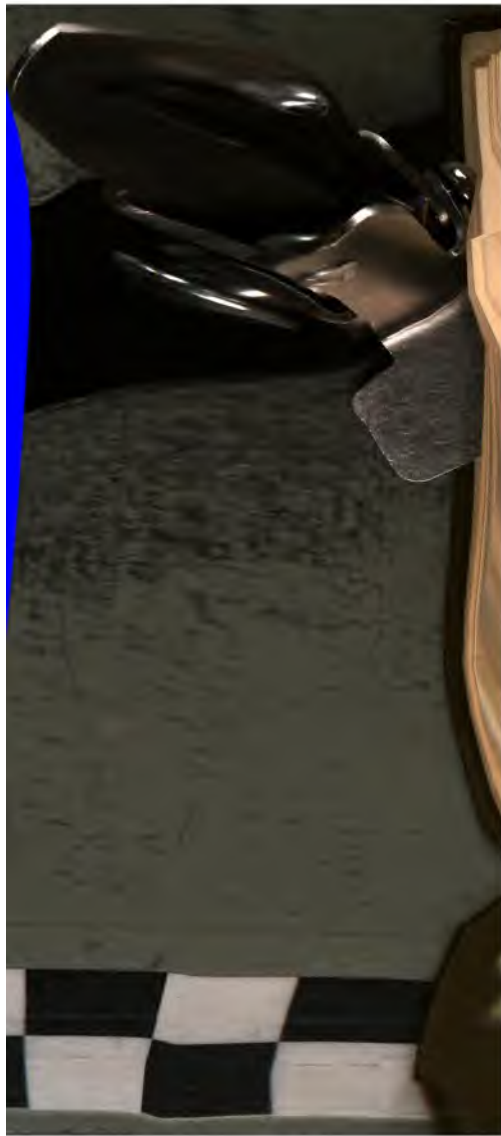
eye is not obliterated
 ter the cause of the im-
 d to vary with different
 the light; but, in all
 cond. If, therefore, a
 re, which succeed each
 ill be blended together,
 sistence of impression
 ; end of a stick which
 idly round, gives the
 of lightning is seen
 ens. A falling star
 raining heavy; there
 "

moving objects,
 uring which im-
 a scientific fact,

but is not true to nature as we see it, for it represents that
 which the eye has never seen, nor ever will see. Yet ignorant
 writers who pretend to science turn to these misleading photo-
 graphs, and point them out to artists as proofs that what they
 call their "conventional representations" are all wrong, for-
 getting that the eye of the camera is not the eye of man.

It will be only necessary to carry the absurdity a step
 further and photograph a stationary spark and call it a flash
 of lightning. If we could make the process and shutters
 quick enough to perform the feat (and the inconceivable is not
 the impossible, as some people think), a flash of lightning
 would be so represented, for a flash occupies the time which it
 takes an electric spark to travel from one place to another,
 and its appearing as a zigzaging, quivering length of fire is
 due entirely to the persistence of the impression on the retina
 of the eye.

The question is, Are we to say that everything which is not
 scientifically true is fiction? It is not true that the flash of
 lightning is a streak of fire, yet it appears to be so, and that
 should be quite sufficient for artistic purposes, and to represent
 it as we do not see it would be artistic falsehood. Minds of
 the imperfectly cultivated sort take delight in proving others
 to be wrong, and paradoxes commend themselves to the feeble-
 minded more from their semblance of subtlety and depth than
 for any other reason. Truth really is not their real objective.
 But I do not wish it to be understood that very quick expo-
 sures should not sometimes be used; there are many subjects
 that may be taken in much less than the tenth of a second, or
 even a hundredth, without violating truth, and the quickening
 of the sensitive plate was one of the greatest boons ever con-
 ferred on the photographer. It is the abuse of the process of
 which I complain, and especially of having these photographs,
 taken under conditions which represent nature as we never see
 it (very interesting, no doubt, from a scientific point of view),



convincing evidence that
and knew nothing of the
artist's life to study.

said about paradoxes, I
ry like one. It is thin
f fiction. It is acknow-
r approached so near to
d, yet nobody can accuse
t. He always showed
s not through ignorance
or made Cleopatra play

CHAPTER XIX.

STRONG AND WEAK POINTS OF A PICTURE.

HOWARD, in his "Sketcher's Manual," gives a curious chapter on the strong and weak points of a picture. I have already pointed out that the centre is the weakest part. The following notes on the subject may interest the student, and be of use to him in the arrangement of his compositions.

"The feeble points are those which are at an equal distance from any two of the boundary lines, or corners of the picture.

"The strong points are those which are at unequal distances from all the boundary lines and corners.

"Any point that appears to be at an equal distance from one corner or boundary line, whether top, bottom, or side, and from any other boundary line, or corner, is feeble, or an improper situation for the subject or points of effect. The most feeble are those situations which are equidistant from the top and base lines; or from the two sides.

"The central point is the most feeble of all, and, to a certain extent, they increase in strength or value as they diverge from the centre.

"But it is not every situation that may be at unequal distances from the boundary lines and corners, which is a strong point. The inequalities in distance must bear a mathematical ratio to each other, and one and two-thirds, two and three-fifths.



best adapted for the distant from the four in degrees the most to each other, as one side, three-sevenths or, and so on in every the opposite corners, or, the upper and side, the two sides,

and confusing, but to avoid uniformity, the Norman Macbeth interest in photograph the Edinburgh used on the above of the readers of better than adopt

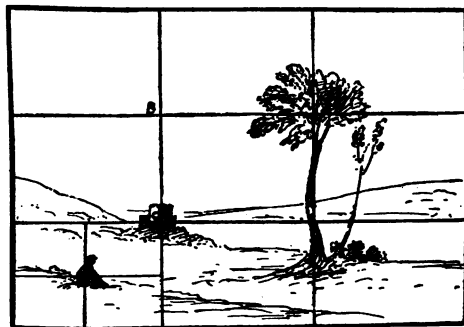
re—whatever it drawn from one length of picture. its almost every ntal form. It so the camera is as

essential elements ing this lies in h vertically and f the lines constructed on them,

both ways, the point, although

some might think it to be conspicuous, is nevertheless not expressive, inasmuch as it is too finely balanced on either side. To subdivide, again, the two sides would not produce good or expressive intersections, for it would tend to a too equal balancing of parts.

"Now, in order to find expressive parts of a field, in place of dividing it into equal numbers, such as two, four, six, or eight, divide it into unequal or odd numbers, such as three, five, or seven, and you produce points at each intersection which are easily composed, and always expressive.



"Bear in mind that the centre of the field is the weakest point in it. To put an object there, especially in a landscape, divides the subject, and raises a conflict of interest on both sides; so much so, that if there be objects of interest on either side, the eye is tortured and distracted. In order to avoid this, and make important parts of a scene or figure expressive, I view them through a piece of glass—the half-plate size—divided into three parts each way, placing the intersections as much as possible over those parts in nature which are important. The same lines may be drawn on the focussing



ctions I have described. This
r to place the intersections on
s a ruin, a tree, a river, a boat,
ant parts of architecture, and

points should be used in the
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forms a principal object; the
be occupied by an object of
cupied by a principal object
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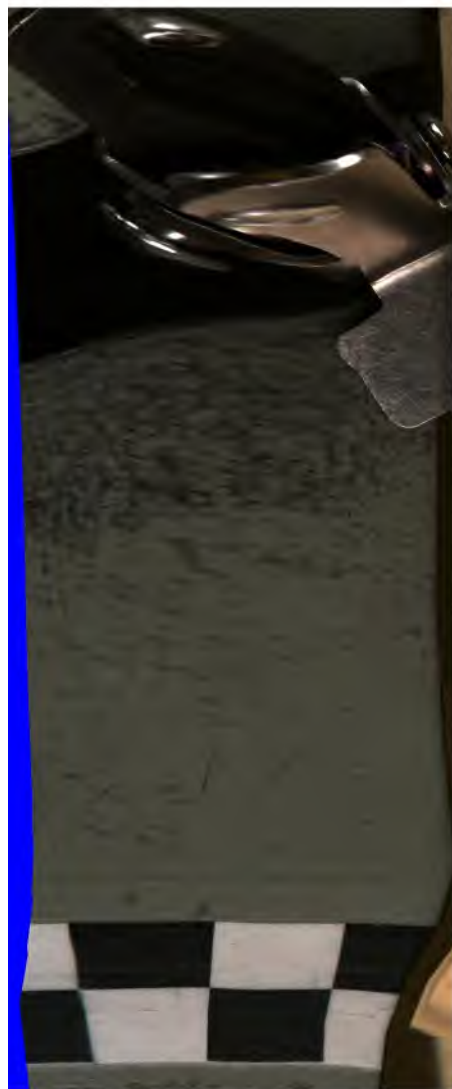
CHAPTER XX.

CONCLUSION.

IN the foregoing chapters I have endeavoured to show how pictorial photographs should be made, and how it is possible to carry out the laws of art even with the stubborn material that usually falls to the lot of the photographer. I have urged the student to learn the rules of composition, and light and shade, that they may help him to arrange his subject when arrangement is possible, and that he may be able to see and properly appreciate a good subject when one comes before him. Above all, I should like the student to attain to that sound knowledge which does so much towards checking that painful hesitation arising from not knowing what is good or what is the reverse, still so general with photographers.

There are many who think that if they devote much time and thought to the consideration of a subject, they will arrive at perfection, unheeding the fact that it is not the amount, but the quality, of the thought that will benefit the picture upon which it is bestowed.

Photography offers a wide range of subjects, and it is not easy to say what is impossible to the resources of the art; but it is well to know, and to know at a glance, what to take or what to avoid. Some things are difficultly possible, but not worth doing. It is possible, for instance, to photograph a view by the aid of moonlight alone; but if we are to judge by pictorial results, it is not worth while. Yet, perhaps, nothing in nature is more lovely than moonlight. A rare



obtaining successful results are often lost. The wind may arise, the sun may become clouded; and if figures are introduced, the models tire. It is better to neglect unessentials than to lose the spirit of your picture.

Then there are other photographers, who care for nothing so much as the sharpness of focus shown in their negatives, forgetting that this optical quality is destructive of that natural look which all photographs should have—that open, daylight effect which is the aim of all real artists, whether painters or photographers—to get in their works. I am glad to see that the “pride of focus” is going out of fashion; excessive definition is not now looked upon as the chief glory of the photographer. I object as much as anybody to the sloppy-smudge order of photography, but when I see my way to getting a more atmospheric effect by sacrificing definition, that sacrifice is made without more ado. There are cases in which a picture may be exposed too quickly, quite apart from the question as to whether it was sufficiently exposed photographically. If a moving object is photographed in a shorter space of time than the eye takes to see it, the effect is ridiculous and against nature. Mr. Muybridge has effectually proved this in his curious instantaneous photographs of running horses and other animals, which are shown in positions that have never been seen by mortal eyes. In attempting to prove that artists are scientifically wrong, he has shown that they are artistically right. I think all artists will admit that there is more life and motion in a picture of waves that shows some slight sign that they were in motion than in the representation of a frozen sea. It has been well said, “If art consists in the accurate presentation of detail, then the highest art is the petrification of nature, and the wax-works of an anatomical museum are more artistically beautiful than all the marbles of Pheidias and Praxiteles.” There is a higher truth than mere fact.

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I am trying how much
hat high finish in na-
ty, and simplicity is one
nd in art.

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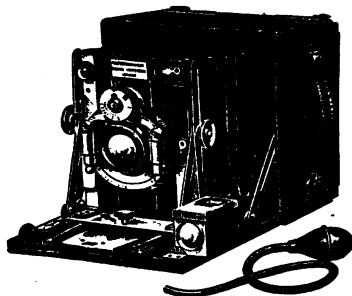
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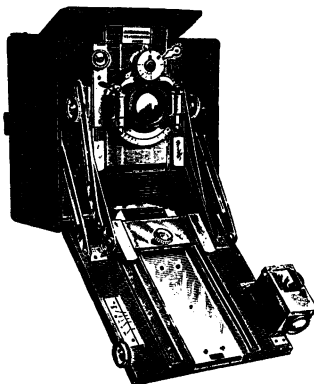
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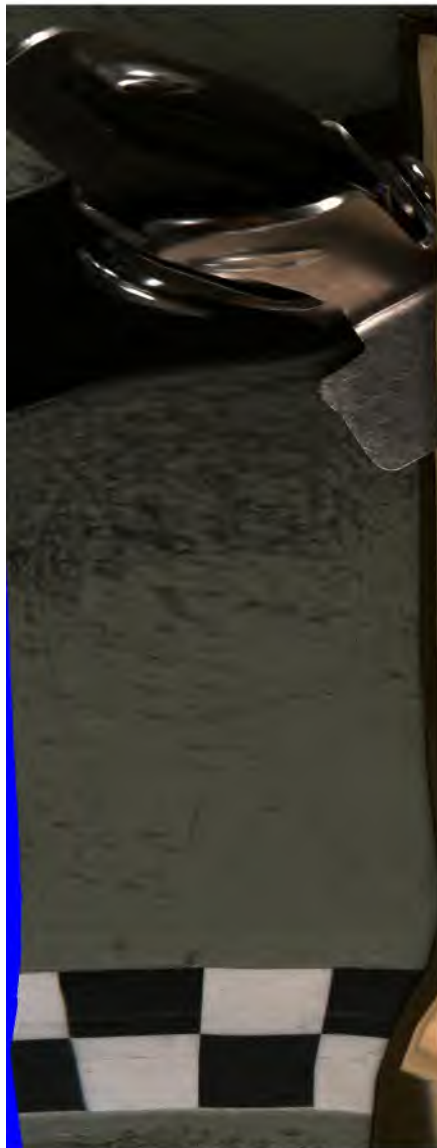
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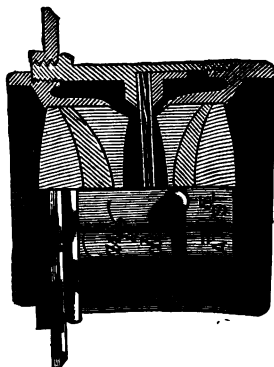
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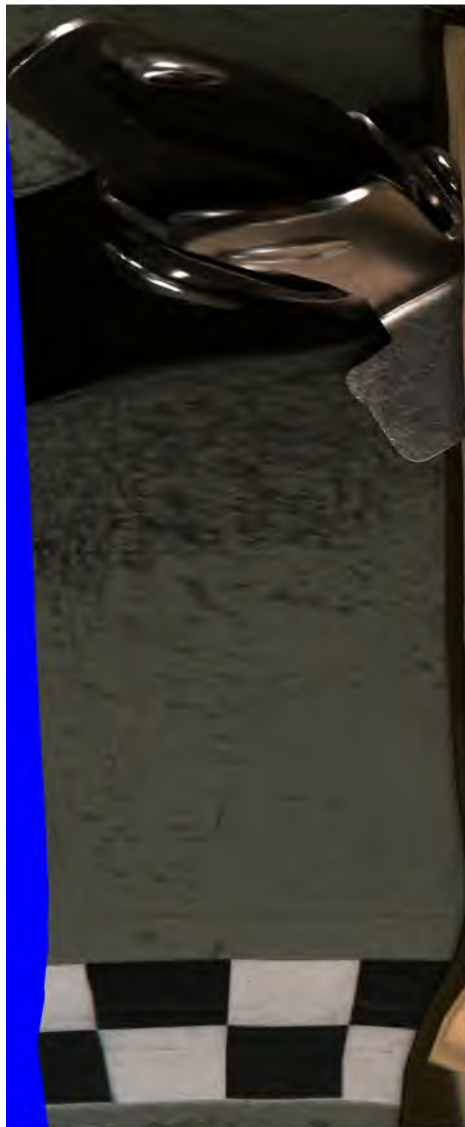
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Goerz Double Anastigmat

SERIES IV., F II.

Rapid Copying Lens

for full-size Reproductions, Enlargements, Large Groups, Landscapes, Instantaneous Photographs, and Interiors.

No.	Equi- valent Focus in.	Free Apert- ture in.	Normal Size of Plate for copying at F 15.5 to F 22		Size of Plate covered at		Code Word	Price with Waterhouse Stops.		
			in Life Size in.	in Reduced Size in.	F 15.5 for Groups in.	with small- er stops for Land- scapes, In- teriors, &c. in.		£	s.	d.
6	12	1 $\frac{1}{16}$	16 × 18	10 × 12	10 × 12	16 × 18	Damara	15	10	0
7	14	1 $\frac{5}{16}$	18 × 22	12 × 15	12 × 15	18 × 22	Darius	20	0	0
7a	16 $\frac{1}{2}$	1 $\frac{9}{16}$	20 × 24	13 × 17	13 × 17	20 × 24	Davina	26	10	0
8	19	1 $\frac{3}{4}$	22 × 25	16 × 18	16 × 18	22 × 25	Dekan	32	10	0
9	24	2 $\frac{1}{4}$	24 × 30	18 × 22	18 × 22	24 × 30	Dictator	48	15	0
10	30	2 $\frac{3}{4}$	28 × 36	22 × 25	22 × 25	28 × 36	Dolomit	80	0	0
11	35	3 $\frac{1}{4}$	34 × 44	24 × 30	24 × 30	34 × 44	Doria	155	0	0
12	47	4 $\frac{1}{16}$	40 × 60	28 × 26	28 × 36	40 × 60	Drusus	280	0	0

Series IV. of the Double Anastigmat Lenses has been specially computed for copying in full size. It is, for this purpose, made to cover a plate of a diameter which is double the focal length of the lens without any distortion and without astigmatic aberrations and with perfectly uniform sharpness up to the extreme edge.

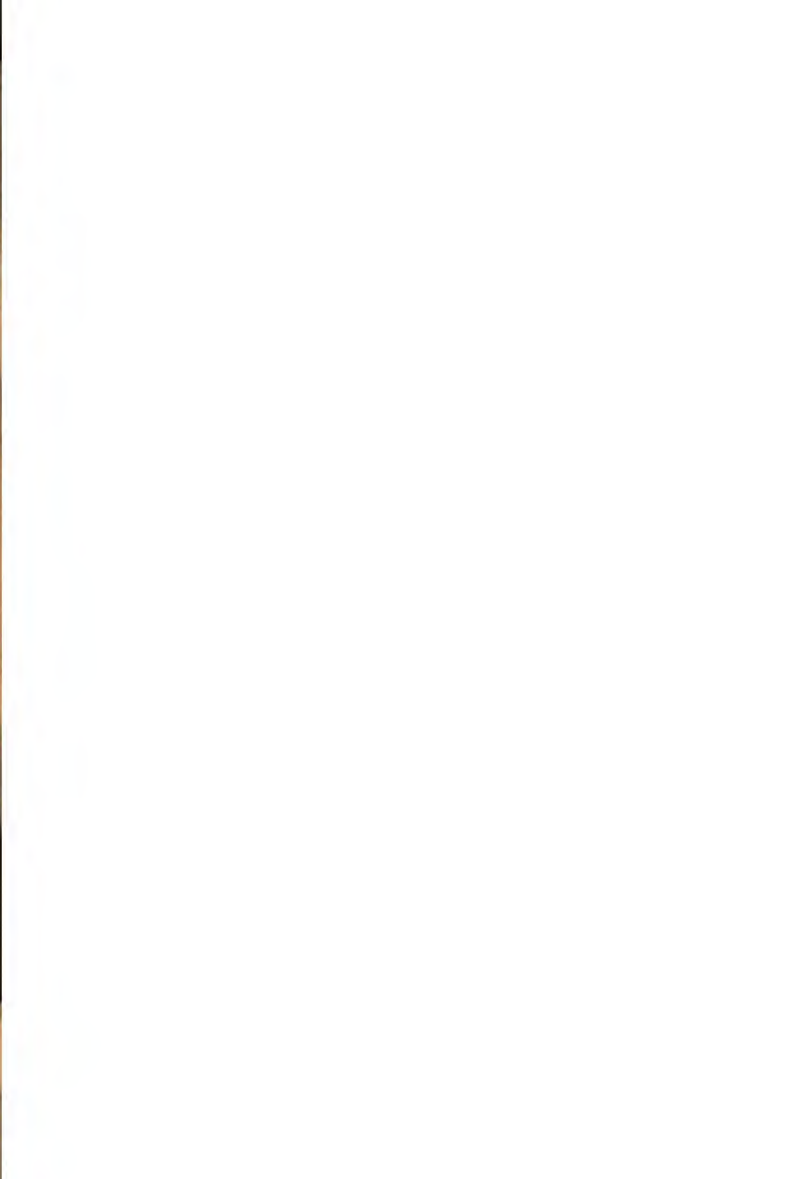
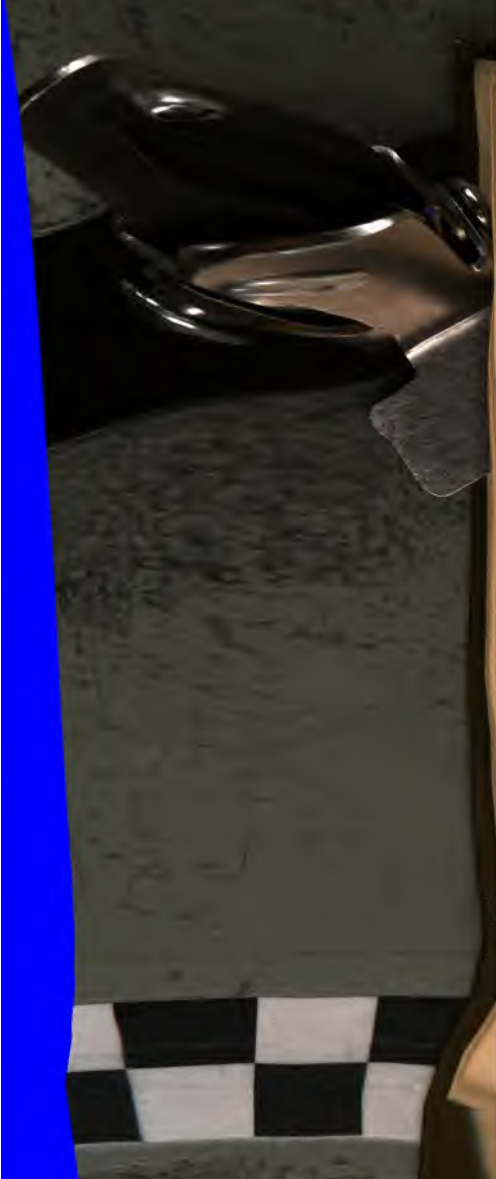
This excellent lens may also be used for photographing distant objects; for in this case the curvature of the image is barely appreciable and is counterbalanced by the depth of the focus and the sharpness of the image, which is free from astigmatic aberrations. The sharp image subtends an angle of 75° with the largest stop; hence **instantaneous wide-angle photographs, groups, landscapes, and architectures** may be taken with these lenses. By means of small stops the image may be made to embrace an angle of 90°.



PRICES FOR PRISMS

INCLUDING TURNING RING.

No. 1 for Series IV.	No. 6	..	£6 15 0
.. 2 7	..	8 15 0
.. 3 8	..	11 5 0
.. 4 9	..	15 0 0
.. 5 10	..	25 0 0
.. 6 11	..	42 10 0
.. 7 12	..	75 0 0



g Camera.

... for use by simply
... lens is focused for
... the lens itself, and a
... accurately focused; a
... shutter the invention
... acts in rapid motion
... varying from 1/10th to
... as a necessity. The
... ring bar with an ease
... hood of other systems.
... cap. The camera is
... arrangement. It can
... and efficient as to
... are to be found in a

Focal plane shutter
with adjustable shut-
tering up to 1/1000 sec.
exposure.



Camera
back view.

to other cameras,
required shutter



Kilroy, Photo.

Taken in 1/1000 second (not enlarged) with **Goerz Anschutz Folding Camera.**

This picture took First Prize in the Warwick Plate Competition.





Taken in the sound with a Half-plate Goerz Anschutz-Folding Camera.

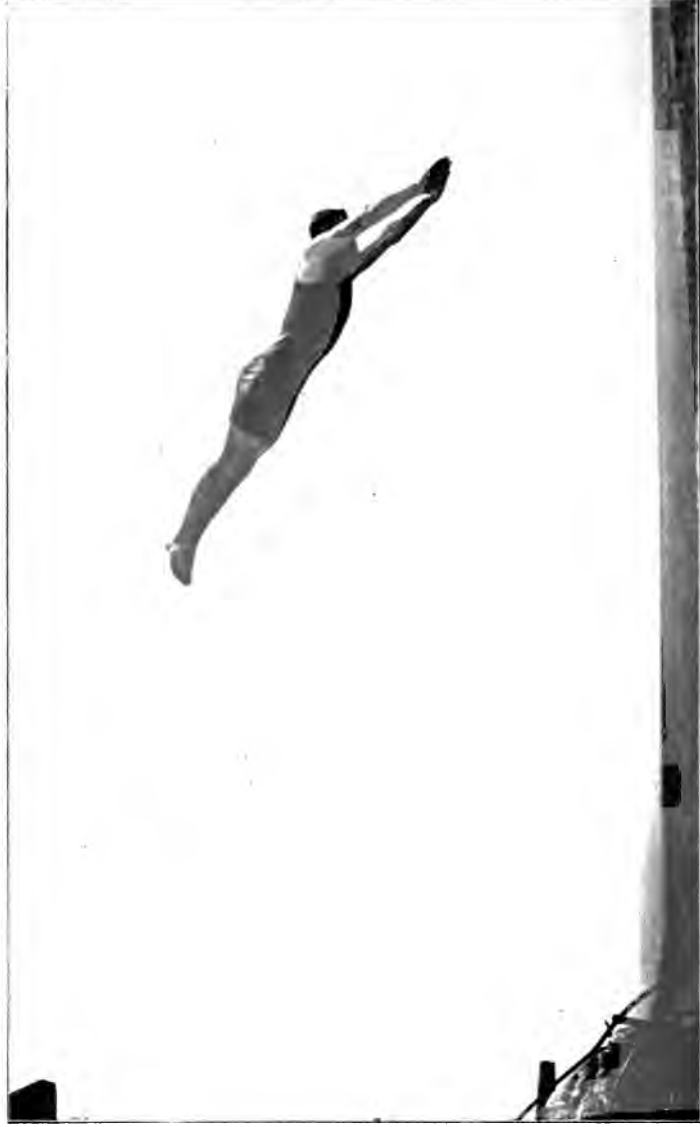
Kilday, Photo.



Geddes, Photo.

Taken with a Half-plate Goerz Anschutz Folding Camera.





Taken in 1903 second (not enlarged) with **Goerz Anschutz Folding Camera.**
This picture took the First Prize in the Warwick Plate Competition.

Kilbey, Photo.



Taken in the second (not enclosed) with Goetz-Anschutz Folding Camera.
 This picture took the first prize in the Wisconsin State Competition.
 Kitting, Photo.

SIZES, WEIGHTS & PRICES of The Goetz-Anschutz Folding Camera.

SIZES OF PLATES.		6 1/2 x 9 cm about 2 1/2 x 3 1/2 in.		4 1/2 x 6 1/2 in. (12 x 10 1/2 cm) (13 x 18 cm)		Steroscopic Size 9 x 18 or 3 1/2 x 6 1/2		6 1/2 x 8 1/2 in. (18 x 21 cm)	
SIZES OF CAMERAS WHEN CLOSED.									
28 x 12 x 5 1/2 in.		22 x 24 x 6 1/2 in. 22 x 6 x 7 1/2 in.		24 x 7 1/2 x 9 in.		3 1/2 x 5 1/2 x 9 1/2		4 x 9 x 12 in.	
WEIGHT OF CAMERA & LENS (about)									
15 oz.		1 lb. 8 oz. 1 lb. 15 oz.		3 lb.		2 lb. 11 oz.		6 lb. 10 oz.	
Goetz-Anschutz Folding Camera with focusing screw, without lens									
f 8 d.		f 8 d.		f 8 d.		f 8 d.		f 8 d.	
3 15 0		4 3 0		5 9 0		5 6 0		8 13 0	
Double Anastigmat, Series III., f: 6.8 and adjusting arrangement									
No. 00 5 15 0		No. 0 6 0 0		No. 2 8 5 0		No. 4 12 8 0		No. 4 11 15 0	
6 Double Dark Slides with aluminium mountings									
6 10 3 0 0		6 12 3 12 0		6 16 4 16 0		6 22 6 12 0		6 22 6 12 0	
Leather Case for camera with 6 dark slides (or with changing box)									
0 12 0		0 15 0		1 0 0		1 0 0		1 15 0	
13 2 0		14 10 0		19 10 0		23 10 0		28 15 0	
1 7 0		1 10 0		1 18 0		1 18 0		1 18 0	
Plate-changing Box for 12 plates									
Eastman's Cartridge Film Roll Holder, to carry a roll of film for 12 exposures, which can be inserted or removed without daylight. Covered with fine leather like the Camera									
1 15 0		1 15 0		1 15 0		1 15 0		1 15 0	
Aluminium Stand, extra light									

* Each of the cameras are ordinarily fitted at an (optional) cost of \$1.00 with the No. 1 Double Anastigmat plate camera.





Kodaks

of EASTMAN KODAK, LTD., fitted with

Goerz Double

Anastigmats.

No. 3 Folding Pocket Kodak,
with Cyclops Shutter.

No. 3 Cartridge Kodak.

PRICES:

Folding Pocket Kodak	No. 1, Size of Picture	$3\frac{1}{2} \times 2\frac{1}{2}$	£7 7 0
"	"	No. 1a	7 15 0
* Ditto, with Cyclops Shutter	"	"	10 10 0
Folding Pocket Kodak	No. 2,	"	8 8 0
"	"	No. 2a	8 17 6
* Ditto, with Cyclops Shutter	"	"	10 17 6
Special Bull's Eye Kodak	No. 2,	"	8 8 0
"	"	No. 4,	11 9 0
"	Bulb	No. 2,	9 0 0
"	"	No. 4,	12 10 0
Cartridge Kodak	No. 3,	"	9 9 0
"	"	No. 4,	11 10 0
"	"	No. 5a	14 12 0
Photo-graph	No. 1a	"	8 5 0

* These Folding Pocket Kodaks Nos. 1a and 3 are fitted with the Dausch & Lomb (T. niem) Shutter, giving automatic exposures of 1 to $\frac{1}{100}$ th second and also time exposures. The fitting of this shutter in no way increases the bulk of the camera, which folds in the same space as usual without any projections. The lenses and shutters can be removed from all these Kodaks (with the exception of those marked +) and used on other cameras.

The Dark Slides are of thin sheet steel, and are placed in a leather wallet a little thicker than the camera, and can be carried in the bag in the box. Pocket or slung across the shoulder. The carrying instrument, £18 0 0. Includes a leather sling case, and 24 Dark Slides in wallet.



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